TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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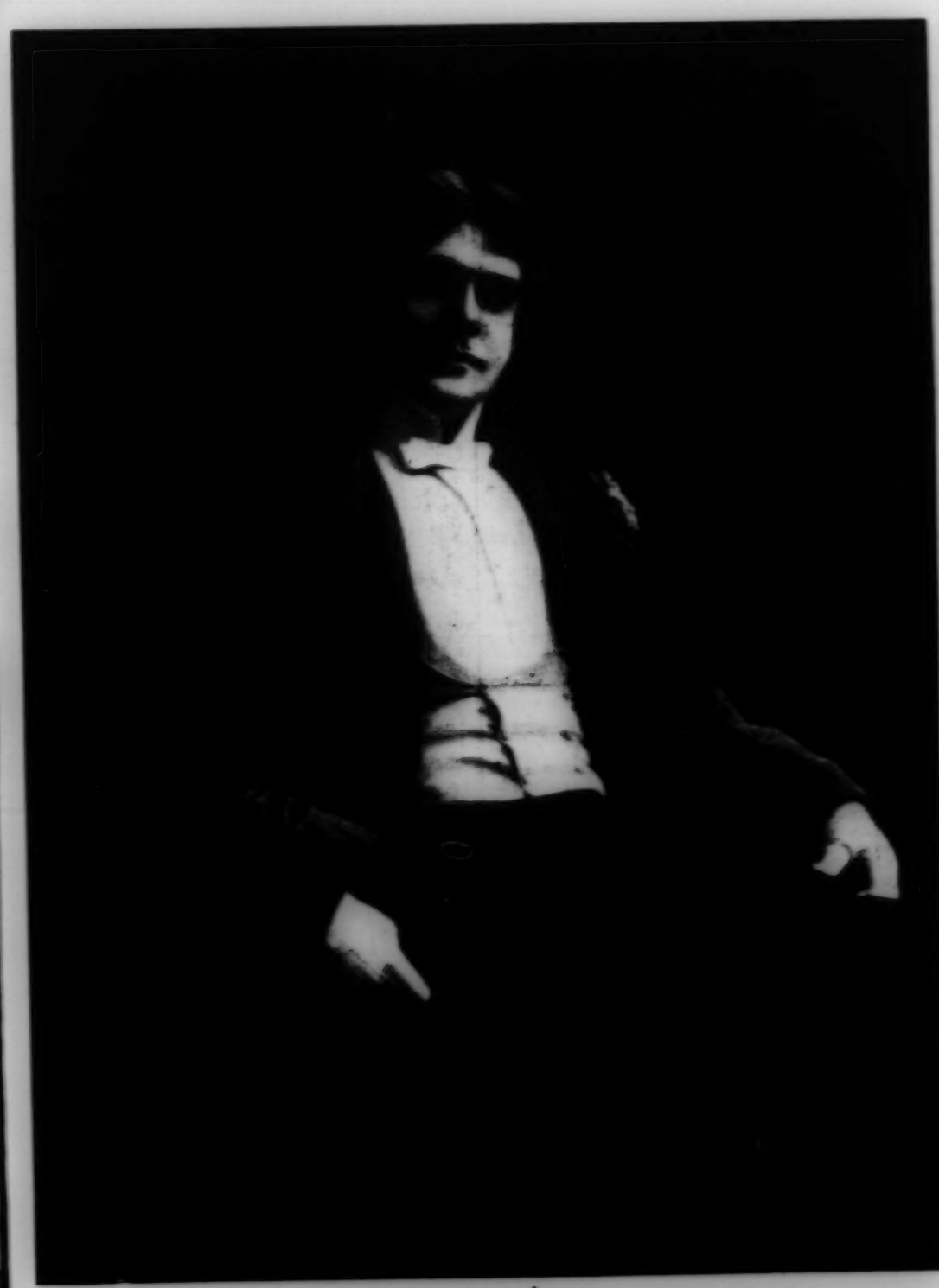

BARNEY GILMORE.

N.S. Lowry

It doesn't seem as though the blessed season of Lent was hurting the theatres to any extent this year, if one may judge by the matinee audiences.

James K. Hackett in The Pride of Jennico has the first place in the hearts of the matinee girls nowadays. We've even forgiven him for getting married.

He is the most satisfying matinee hero that ever made our hearts beat in ragtime. He is the new type of matinee actor, clean-cut, with nothing mawkish about his poses, and if he has the usual stock of conceit with which most popular actors are provided he is clever enough to seem unaware of himself when he's acting the peacherina parts that he is provided with by his managers.

Then, even if he didn't know how to act, his legs are always making an unconscious hit. We used to say that there was only one pair in the world and they belonged to Dixey—but Hackett is a whole Delsartean education in the way he manages his limbs—I suppose I really ought to call them limbs.

It was Kate Field who set the world laughing one day when she wrote: "Don't sit on your spine." It sounded awfully funny, but it was all right and it was the very best way to say it.

You can see people sitting on their spines everywhere, in cars, in restaurants, in church—slouched down instead of poised as nature intended the human animal should be, gracefully and with dignity.

Now I'll add another important commandment: "Don't lean on your legs." If you don't know what I mean go and study Hackett's legs. He doesn't lean on them.

I was taking a fencing lesson one day and the teacher said: "Turn back your hips." I looked at him and told him I was neither an India rubber girl nor a contortionist.

Then he explained what he meant. As you stand you have either one of two positions of the hips. The wrong one is relaxed—the hips forward, the body leaning on the legs.

But take a brace and turn the hips back and you acquire strength, dignity, command, grace. Hackett has learned not to lean on his legs, and it's half his success.

Then he has never been photographed in evening clothes. When you get an actor or a prize fighter who hasn't posed before the camera in his other clothes you have a bun winner.

But Hackett's photos (I have one before me as I write, framed in Rhine stones) represent him looking sternly off into the distance as though he saw something he didn't like. He wears his every-day clothes invariably to the photographer's, and when the man says, "Look pleasant now—and soon you'll see a little birdie fly out of the box," it's his cue to scowl horribly.

The photographed frown is getting to be as popular with actors as the smile used to be. I think it was Thomas Q. Seabrooke who concocted the scheme for extracting the smiles from theatrical lithographs and supplying them to losers at the races, by which he expected to make a fortune.

That funny man on the Chicago *Inter-Ocean* has proved himself to be a Christian and a gentleman. If you read the Matinee Girl last week you know the plot; but if you didn't, you will have to get the back numbers.

It was like this. I accused him of being a victim of the T.-Willies on account of something he wrote me. And now he has turned the other cheek that I might smite him again.

All the way from Chicago came a bunch of violets in a little violet box and beside it was a miniature ice chest so cute that I've put it in my doll's house to play with. And these touching lines:

I wrote you but a nice jest,
Yet you declare it violates decorum with a whoop,
And put me in a box; just as into an ice chest
You placed that bunch of violets to find them in the soup.
Two sad and sudden shocks!
Yet some say I'm a nice man,
However poor my triolets,
Outclassing far your cook
In serving soup for lunch.
Oh, would I were an iceman to freshen up your violets,
And win a smiling look for every scented bunch!

If that man came to New York he'd be writing librettos in a week. I wonder if he's married? But of course he is! I never have any luck!

But violets speak the same language all the world over, even in Chicago—and I take it all back about the T. Williams and am very sorry and will never do it again.

The Matinee Girl last week heard from a chum who a year or two ago was one of the very liveliest girls in a very lively little set now broken up through marriages, divorces, elopements and other things that were the inevitable result of getting too gay.

Those were the dear dead days when we thought it a waste of time to sleep, and when there were "at homes" every night. It was during this series of entertainments that we made the remarkable discovery that the last bowl of punch was always the best. In this wise:

We would study a recipe all day, trying to get exactly the right things and the proper amounts and have the ingredients iced to a turn and all that. Then the first bowl of punch was served. People sipped it appreciatively but without any emotion.

Then other bowls followed and kept getting better and better. But finally came the last bowl. It was always a lulu!

Dickie and I—Dickie was a Matinee Boy I used to know. In fact, Dickie is—only he makes punch with another girl now. But Dickie was a great hand at a quick punch.

When the time came for the last bowl, Dickie looked at me significantly and we took the bowl, excused ourselves and went in the dining-room. Then things happened like this:

Dickie would say: "Great Scott! There's not a bit of ice!"

"Don't you care!" I would say. "This siphon isn't so warm. Besides, don't you know, connoisseurs say it ruins people's digestions to have everything so cold!"

"All right—hurry along the brandy and the claret and the rest of the stuff."

"Oh, pshaw," I'd say: "the claret seems to be all gone. Here's some Curacoa."

Then Dickie would put in a whole bottle of Curacoa, with a dash of cream de menthe, two bottles of brandy, a siphon of seltzer, some lemons, bitters, Rhine wine—in fact, anything we could find in the sideboard.

Sometimes we cut up olives on top if there were no berries; once in a while we used to sprinkle in a little celery sprouts to make it look cool—everything went in that last bowl of punch. And a little paprika.

When we served it, people would look at us admiringly and say, "Well, this is punch. You must give us the recipe!"

Dickie and I used to grin at each other. And now when I hear girls who are going to have a party worrying over the punch I say to myself: "Poor things! You'll learn after a while to make the last bowl first."

Then there was Billy's mayonnaise without eggs! Billy was a nice boy, but he had a disagreeable habit of coming to dinner, and if you had partridge he would say: "Some time I'll take you to a place where they know how to cook partridge!"

Or if you had fried chicken he'd say: "Oh, we used to have a cook that could fry chicken! If you'd ever tasted it, you'd never want any other."

All the time I was getting cold feet at the other side of the table. Then he used to eat all the salted almonds. And I was too polite in those days to throw something at him as a reminder that there were others.

One night we had artichoke salad. I was mixing a French dressing when Billy said: "You don't mean to say you're going to eat artichoke with a French dressing?"

He always made me feel so ashamed. "The only kind of dressing to have with artichoke is mayonnaise!" he said.

"Too much trouble with the eggs."

"Tush—tush! You don't have to have eggs."

Then he proceeded to make his eggless mayonnaise. The table was littered with mustard boxes and pepper mills and oil cruets and things and Billy stirred and stirred, producing a mixture that refused to jell.

"Good mustard plaster, Billy," I said, "but poor mayonnaise."

"I'll tell you the trouble about this," he said with a clouded brow; "the bowl must be perfectly cold and the oil also. Then it must be put in drop by drop from a height about four feet above the bowl."

"All right. Let's get the stepladder," I said.

Then he threw up his hands, and we had the French dressing. But Billy would have the last word. "Some time when you come to my place," he said, "I'll show you how to make that eggless mayonnaise. It's fine!"

But what I started out to say was that a girl who used to set us all dancing with her music—music that she wrote as easily as a bird sings—wrote me the other day—from where, do you think?

From a convent in Buffalo—where she is happily installed among the white robed nuns, devoting her life to charity and good works after a tempestuous experience with the world.

And with the letter she sent me a box of the most beautiful point lace, made by the nuns. Exquisite neck laces and fichus and boleros of the daintiest, most beautiful Honiton. And handkerchiefs, tiny and fine as cobweb woven by an artistic spider.

So I'm having a church fair on a small scale at my house, except that the bricks I'm selling are pure gold. I'm doing my friends as I would be done by them under similar circumstances.

And here again I am smitten with the vast, wide, unalterable differences between men and women. This is my first experience as a female drummer, and even in our charities we women are too funny for anything.

A girl will tear up the whole box; try on all the collars and yokes, pin the flounces around her street skirt and dab her face with the handkerchiefs to see how the lace matches her nose.

"And this perfectly lovely collar only forty-five dollars!" she'll say. "How lovely it would be with a decolleté party dress! And the applique butterflies—only fifty dollars a dozen—how absurdly cheap! I think I'll take one of these twenty-five cent handkerchiefs."

But men, bless them! They just put down their money and ask you to pick them out something. It must be just lovely to keep a cigar store where there are only men for customers!

THE MATINEE GIRL.

BIG THEATRE FOR PITTSBURG.

The Bijou Theatre, Pittsburg, Pa., is to be reconstructed into the largest theatre in the country. Immediately upon the closing of the season at the Bijou, May 5, the work of making a practically new theatre on the site of the old one will begin, and the house will reopen as usual in August. The plans have been prepared under the direction of H. M. Bennett, owner of the property. There will be two balconies and a gallery, making the seating capacity 4,216, sixteen more than the capacity of the Auditorium, Chicago. There are to be two main entrances, one on Sixth Street, as at present; but the principal entrance will be on Penn Avenue. The gallery entrance will be on Patterson Alley. There will be elevators to carry patrons to the dress circle and balcony. The lobbies, which will be 80 feet deep, will be covered with gutta percha tile, making the floors noiseless. The lobbies will be wainscoted with imported marble; the walls will be covered with beveled plate glass mirrors, and a decorated frieze and ceiling will complete the scheme. There will be a large parlor for the women on the first floor, and a capacious smoking room in the basement. In the dress circle and balcony retiring rooms also will be provided. Over the proscenium arch there will be an immense American eagle, bearing in his talons a ribbon, on which is inscribed, "Popular with the People." The depth of the stage will be 40 feet. There will be a star dressing-room behind each box, and a row of dressing-rooms, located about 20 feet above the stage. The stage floor will be in sections, and all the latest devices will be added to the equipment. The house will be fire proof, and will have the advantage of exits on all four sides in addition to the three main entrances.

PENANG AND OTHER TOWNS.

In the following letter from Penang, Straits Settlements, Max Berol, manager of Konorah, tells of the theatres in that and other towns:

The Konorah company arrived at Penang Jan. 27, right on the heels of the Janet Waldorf company, that had left the same day for Rangoon, Burmah. As the Konorah company will leave for the same town Jan. 31, it is likely that the only two American theatrical companies touring the Orient this year will meet and shake hands in the land of the sacred white elephant. Janet Waldorf played at the Penang Town Hall Jan. 22 and 25, producing various scenes from Ingomar, As You Like It, Much Ado About Nothing, The Hunchback, and Pygmallon and Galatea. Miss Waldorf also recited Kipling's "The Absent Minded Beggar," collecting $178 (Mexican) for the "Missus and Kids" Fund. At Singapore the same appeal brought $175 (Mexican). The Konorah company gave a benefit for the same fund at Hong Kong that netted $240.

The town of Penang, the second in size in the Straits Settlements, has nearly 1000 Europeans. The Town Hall Theatre, owned by the municipality, is a commodious hall with 400 seats and room for 200 more. The stage is 25 feet deep by 42 feet wide, clear, with a proscenium opening of 25 feet, and is 15 feet high. The scenery consists of one plain interior, reversible into a plain chamber. There is a good drop curtain. The dressing-rooms are six in number. The rent, inclusive of light (oil) and piano, is $20 Mexican ($10 American) a night; stage hands cost 50 cents each; ticket seller, $1; ushers, 50 cents each. There is one daily paper, in which the rates are 50 cents an inch each insertion. A license of $1 a performance is required. Konorah gave two performances, Jan. 27 and 29.

Besides Singapore and Penang, there are in the Straits only three towns of interest to theatrical companies. Taipeng, in Perak, the seat of the British administration for the federated Malay States, has 400 Europeans and 300 Eurasians, and a guarantee can generally be obtained from the club that owns the theatre. Deli is a rich settlement of tobacco merchants and planters in the Dutch island of Sumatra and is a good show town, for, though the people are mostly Hollanders, they understand English. Selangor has 350 Europeans and Eurasians, and will pay on a guarantee, which can be obtained by first-class attractions. Padang and Medan would only pay to companies not depending upon the English language, such as vaudeville companies.

Business-Manager William Berol has left the Konorah company and preceded it to Calcutta, where he will supervise the advance work.

TO CONTEST DAVIS WILL.

The will of Charles L. Davis (Alvin Joslin) will probably be contested by relatives and others. Jerome H. Davis, a foster brother, and Mrs. Charles H. Davis, his niece, of Long Branch, N. J., have engaged counsel. The will filed for probate is dated April 5, 1896, and no later will has been produced. Margaret Schriver, the principal legatee, has been located in Detroit, Mich. She is now married to Edward Simpson, of that city. There are two claimants for the $1,000 left to C. M. Johnson; one is the son of Mr. Davis' attorney, and the other C. M. Johnson is an actor, who claims to have been a member of the old Alvin Joslin company. By the direction of William C. Adams, superintendent of the Alvin Theatre, Pittsburg, who is a legatee under the will, the casket containing the remains of Mr. Davis has been opened, and a death mask made by F. Van Malderen, sculptor, for the purpose of making a bust, to be placed in the Alvin Theatre.

BARNEY GILMORE.

Barney Gilmore, a portrait of whom appears upon the first page of this issue of THE MIRROR, was born in 1868, and made his stage debut in 1889 as a member of the stock company at the Ninth and Arch Street Museum, Philadelphia, under the management of Samuel Speck. Later, after a season in vaudeville with Tommy Mack, he appeared for two seasons with John Conly. Then he joined with John F. Leonard, and they became known far and wide under the team name of Gilmore and Leonard. For six years they played the principal vaudeville theatres of the country, with unvarying success. For three seasons they starred prosperously in Hogan's Alley. Last Autumn, Mr. Gilmore produced the popular play, Kidnapped in New York, in which he is now starring with such great success.

CUES.

Anna Held, at the conclusion of her engagement at the Manhattan Theatre, March 31, will tour in Papa's Wife for five weeks, after which she will sail for Europe for the Summer.

Several daily papers in their obituary notices of Henry C. Miner, speaking of his theatrical venture in Brooklyn, located the second Brooklyn Theatre on the site of the present post office. That statement is incorrect, the building having stood on the opposite side of Johnson Street, where is now the office of the Brooklyn *Eagle*.

Grace Sherwood closed with Harry Watson on Saturday last at Keith's Union Square Theatre. She has played the leads with him in his act, Two Flats, during his wife's illness, and has met with much success.

The Broadhurst Brothers have new offices in more commodious quarters in the Broadway Theatre Building.

Kirke La Shelle is organizing his company to produce Arizona, at the Herald Square Theatre, early next season. He will visit London in May for the purpose of arranging for a production of the successful play in the British metropolis. Mr. La Shelle has recently acquired entire ownership of The Princess Chic, which is now playing to excellent business on the road, and he is also planning to produce Beside the Bonnie Brier Bush in this city next season.

Dick Gorman and Nellie Leonard will be features with the Roe and Fenberg company next season.

The Fifth Avenue Hotel property, including the Madison Square Theatre, will be sold at auction in this city on April 26, the sale being subject to existing leases, that on the hotel expiring on Aug. 1, 1903, and that on the theatre on Oct. 1 of the same year.

Mabel McKenna, daughter of the late Stanley McKenna, is a member of the Castle Square Opera company at the American Theatre. She is a fine musician, and is successfully playing small roles.

J. A. Darnaby, formerly of Buffalo Bill's Wild West, will arrive in New York about April 1.

Marion L. Shirley, leading woman with The Parish Priest, had a very exciting experience recently in Taunton, Mass. A severe snow storm was in progress. As she was about to alight from her carriage upon returning after the performance, the horses became excited and made a mad dash down the street. Miss Shirley quietly drew back into the carriage and closed the door, while the driver made a run for the horses' heads. He seized the bridle of one of them as they were turning a sharp corner, bravely clung to them and brought the animals to a sharp turn against a building, when Miss Shirley stepped safely from the carriage.

Frank Daniels has had the most successful season of his stellar career this year in The Ameer, and will continue to present that opera next season. He will play a two weeks' engagement at Manhattan Beach, beginning Aug. 20, and will then tour to the Pacific Coast and back.

The benefit entertainment now being arranged for the Navy Arch Fund will occur next month at the Metropolitan Opera House.

Mrs. Langtry's daughter, Jeanne, has made a hit as a society entertainer in London. Captain Hugo de Bathe, Mrs. Langtry's husband, is ill with fever at the Capetown military hospital.

RICHARD MANSFIELD.

IN OTHER CITIES.

PITTSBURG.

The Dairy Farm began a week's engagement at the Bijou 12. The play abounds in quaint, pastoral scenes and the presentation is a natural one. There are many strong situations and an abundance of delightful humor. James H. Wallick is in his element as the strong-minded Squire Hurley, Eleanor Merron, the authoress, gives a vivacious portrayal of Araminta Whitbeck, and A. C. Saunders plays the part of Simon Krum in a way that would be difficult to improve upon. Jean Clara Walters, Edwin Myer, Grace Hopkins, Katherine Carlisle, Nellie Russell, M. M. Murray, Paul Taylor, and Tony West deserve mention for admirable impersonations in their respective roles, and were each greeted with repeated bursts of applause. Yon Yonson 19-24. Mrs. Fiske 26-31.

Mr. and Mrs. Kendal opened at the Alvin 12 in The Elder Miss Blossom. The attendance is not what it should be. Next week, E. H. Sothern and Virginia Harned in The King's Musketeer, The Sunken Bell, and The Song of the Sword.

McIntyre and Heath with their co. are at the Duquesne 12-17. A Black Sheep will follow.

To the thousands who were unable to secure standing room last week to see Quo Vadis as presented by the Grand Opera House Stock co., the announcement that the play was to be continued a second week, 12-17, was welcome news. It was thought the top notch had been reached by the enormous business done the week The County Fair was given, but Quo Vadis has broken all previous records. The twelve performances last week have smoothed out the rough places incidental to first productions in stock work. The "supers," of whom there are many, work the scenery with greater celerity, and the performers are more artistic and energetic. The play is not a strong one, but the fault lies more in the dramatization than in its presentation. The spectacular effects at times overshadow the work of the players. Among the things most to be commended are James E. Wilson's impressive reading of the lines in which he, as Vinicius, embraces Christianity, and the excellent study of Thomas W. Ross in the part of the sneaking, groveling, avaricious Chilo. Next week, An American Citizen. The week of March 26 will be Henrietta Crosman's farewell week at the Grand Opera House, and this popular comedienne will then begin her career as a star. Miss Crosman has made a great success in Pittsburg, and the patrons of the Grand will be sorry to see her leave. Jessie Ineff will return to the stock co. the following week.

At the East End Theatre, Johnson Bane gave a guitar recital 15, assisted by Rachael Cook, soprano, and Nellie Nichols, reader, and an orchestra of fifty pieces. Benjamin Chapin gave a reading of Cyrano de Bergerac 16.

An entertainment of Scotch song and story was given at Carnegie Music Hall, Allegheny, 13. M. Shields, tenor, and Miss Proven, soprano, were the soloists. H. B. Brockett, Edward Fownes, Miss Freberthauser, Bertha Fuhrer, and August MacDonald, in song and recitation, gave an entertainment at Carnegie Music Hall, Pittsburg, 13. The closing concerts of the Pittsburg Orchestra 9, 10, were a distinct success, the matinee attendance being the largest of the season. At a meeting of the Pittsburg Orchestra committee held 8, Victor Herbert was unanimously re-elected conductor of the orchestra for the season of 1900-01. Mr. Herbert has accepted. The season will consist as heretofore of twenty weeks, comprising 18 afternoon and 18 evening concerts. The personnel of the organization will remain largely the same. The number of players, however, now seventy, will be increased. Ethelbert Nevin is to give a recital of his latest work, Captive Memories, 27. Katherine Fisk, mezzo-soprano, and Francis Rogers, baritone, both of New York, will be heard at the same concert. The Pittsburg Madrigal Singers will give a concert 16. Luigi M. von Kunitz, concertmeister of the Pittsburg Orchestra, has been secured for violin solos.

Arrangements have just been completed for three evenings and one afternoon of Grand Opera to be given at the Grand Opera House, April 16-18, by the Maurice Grau Opera co. L. W. MENDENHALL.

MILWAUKEE.

An elaborate production was given at the Academy 12, An Enemy to the King being admirably presented by the Thanhouser co. before a large house. Every detail of costuming and scenery was perfect, and Frederick Paulding deserves unbounded praise for his skillful direction of the production. The management are also to be congratulated on possessing the services of so excellent a scenic artist as Thomas Neville, whose newly prepared settings were extremely effective. Eugene Moore was at his best as Ernanton; as was dashing, graceful and fervent, and gave a beautiful performance. Eva Taylor offered an exquisite portrayal of Iulie, and one of the best during her engagement here; she indicated the varied emotions of the character with remarkable skill and is deserving of the highest praise. William Yerance enacted the Governor with the accuracy and finish that marks all his work. John M. Sainpolis contributed one of the gems of the performance as Montignac; his treatment of the role was infinitely clever and artistic throughout. Edgar Baume offered a faithful and conscientious portraiture as De Berquin. R. C. Chamberlin was a capital Blaise. Donald Bowles in a splendid make-up made the part of Gilles stand out prominently, and Samuel Lewis as Pinto displayed a sweet tenor voice in addition to his other valuable qualities. The little that was left in the hands of Julia Blanc, Frances Whitehouse, Mary Emerson, Lulu Hastings, and Lucas Noble was admirably done, and the large corps of extra people showed good training. The most striking feature of the production was the sword combat in the last act, which was executed with marvelous skill and realism by Messrs. Moore and Sainpolis. This scene was breathlessly followed, and elicited loud and prolonged applause. A Fool of Fortune 19-25.

The capacity of the Alhambra was tested 11 when The Highwayman was given by an excellent co. headed by Katherine Germaine and Arthur Deagon. The opera was pleasingly presented, and the costuming and scenery were very handsome. Miss Germaine met with a warm reception, and enthusiastic applause was bestowed on the excellent renditions offered by Arthur Deagon, H. W. TreDenick, John Mayon, and Addie Sharp. No finer operatic production has ever been given in this city at such moderate prices, and the attraction proved one of the best ever secured by Manager Miller for the Alhambra. A Temperance town 18-24.

Rose Melville in Sis Hopkins opened a week's engagement at the Bijou 11 to big houses, and was cordially greeted. Her very clever impersonation was enthusiastically applauded, and she won many new friends here. The supporting co. did capable work and a number of good specialties were introduced. Prominent in the co. were John Keefe, Leo Hardman, Winifred Bonnewitz, Pearl Hight, and Mae Harley. Some well selected musical numbers were ably rendered and the performance was quite meritorious. The Evil Eye 18-24.

The Davidson was dark 11-13. Sousa's Band appeared for two performances 14 to large and thoroughly pleased audiences. House dark 15-24.

Coral Armin made her professional debut as Pierre in An Enemy to the King at the Academy 12, scoring a distinct hit. Miss Armin's clever work in local amateur theatricals won her much prominence, her greatest success being achieved in soubrette and character roles. She has been added to the Thanhouser forces.

Mr. and Mrs. Edwin Thanhouser returned from their wedding trip 12. CLAUDE L. N. NORRIE.

ST. PAUL.

A Bachelor's Honeymoon was presented at the Metropolitan Opera House 8 to a good audience. William McVey, Della Stacey, Geoffrey Stein, and Verne Castro are amusing. Sousa's Band was warmly welcomed by large and appreciative audiences at two concerts 11. Bertha Bucklin's violin solo won an enthusiastic encore, also the cornet solo finely executed by Herbert L. Clarke. Blanch Duffield, soprano soloist, has an exceptionally sweet voice. Fanny Rice appeared in a repertoire of Rosina Vokes' one-act plays, presenting a triple bill at each of the four performances. Miss Rice is the same clever, winsome little actress that has always been a pronounced favorite with St. Paul theatregoers. As Miss St. Almond, in A Double Lesson, Nell Merribew in My Milliner's Bill, and Lady Grafton in The Circus Rider, she was a delight. Miss Rice is ably assisted in her work by Charles Cherry, Frank B. Blair, Sidney De Gray, Elenore Brodtray, and others. Sporting Life 15-18. Viola Allen 19-24.

A Yeoman Yentleman at the Grand Opera House 11-17 opened to a full house. Ben Hendricks in the title-role gives a very pleasing and natural interpretation. He has a pleasing singing voice, his dialect is excellent and his comedy good. Bertie Conway is very good as Jessie Castle. Maggie Le Clair was happily cast as Cordelia O'Grady. Belle Francis, Fannie Curtis, Frank Russell, Joseph P. Hayden, Walter Ryder, and the others do full justice to their respective roles. The performance gave general satisfaction. Frederick Warde 19-24.

The Elks gave their annual minstrel and vaudeville show at the Metropolitan 9, 10. In many respects it was the best entertainment they have given. The house was filled to capacity at each performance. The first part was strong in excellent singing. The jokes were entirely new and bright. Al. G. Flourney, F. H. Tenney, J. Warren Turner, and R. R. Temple were heartily encored. The imitations of stage celebrities contributed by Mrs. Frank M. Smith were excellent, as were the songs by Nellie Pottgeiser. William J. Tomkins is a skillful manipulator of a large number of musical instruments. Little Miss Hazel, a bright child, won the hearts of the audience.

A large and appreciative audience enjoyed the concert given by the Redpath co. at the People's Church 8. Dr. Carl Duft, Mary Louise Clery, Helen von Fursch, E. C. Towne, Georgia Kober, and Eleanor Meredith were the artists.

Harry Corson Clarke was in the city 9. GEORGE H. COLGRAVE.

LOUISVILLE.

James O'Neill presented The Musketeers and Monte Cristo at Macauley's Theatre 12-14, drawing large business. The plays were magnificently staged and the star was supported by a strong co., prominent in which are Edmund Breese, Jacques Kruger, Gertrude Bennett, and Maude Odell, the latter appearing to special advantage as Miladi. Francis Wilson 15-17.

The Avenue Theatre offered a strong attraction 11-17 in A Grip of Steel. The play afforded scenic possibilities that were taken advantage of, and an excellent co., including James Gordon as Ronjarre, made all possible of the parts entrusted to them. Isham's Octoroons 18-24.

The most ambitious undertaking yet attempted by the Moffett Stock co. was Quo Vadis, which occupied the stage at the Temple 12-17. Special scenery and costumes were prepared and the entire strength of the co. brought into requisition. J. M. Brophy played Vinicius, James A. Keane Pretonius, and Jessaline Rodgers Lygia.

Mark Hambourg gave a recital at Library Hall 12 that was well attended.

Oscar Eagle, who was here with Viola Allen in The Christian, and played the part of Brother Paul, was warmly welcomed by his Louisville friends. Mr. Eagle is pleasantly remembered as leading man at the Moffett Stock co. for two seasons.

The new home of the Louisville Lodge of Elks will probably be ready for occupancy June 1.

Dudley McComb, a popular attache of the Auditorium, died at French Lick Springs 9.

Walton Bradford, business-manager for Viola Allen, made his first visit to Louisville in eight years during the engagement here. He was formerly manager of what is now the Avenue Theatre, then Harris'.

Joseph Jefferson will lecture here early in the Spring for the benefit of the Newsboys' Home. CHARLES D. CLARKE.

DENVER.

The new Lyceum Theatre Stock co. opened its season most auspiciously 8, scoring a distinct success in The Case of Rebellious Susan. Hearty welcomes were extended to the favorites of last Summer, Lottie Alter, Charles Abbe, and Freddie Conger. Of the members new to Denver stock work, perhaps the greatest hit was made by John Flood. His Sir Richard Kato was a finished and natural characterization of the experienced lawyer. His bearing is graceful and natural, and in his reading forceful and expressive. As Lady Susan Beryl Hope looked pretty and acted the character intelligently. Miss Hope promises much in the future plays, as she has temperament, beauty and good taste in dress. Hallett Thompson in the small part of Lucien had little opportunity, yet demonstrated his ability. Ann Warrington as Mrs. Quesnel dressed the part well and acted skillfully. That dainty ingenue, Lottie Alter, played Elaine in the true spirit of the part. Charles Abbe was Ferguson Fybus and the audience was convulsed with laughter at his every appearance. The Sir Joseph Derby of Harry St. Maur was a rigorous and effective portrayal. He was ably assisted by Adelaide Caltron as Lady Darby. Frederick Conger was acceptable as James Harrabin. Jane Rivers made a very pretty and attractive maid. Mr. Berthelet as Kirby, and William Parker as Jocomb filled their roles well. The setting and stage-management deserve commendation. The productions are under the direction of Harry St. Maur, assisted by William Park. The Magistrate 19-24.

At the Tabor Under the Red Robe was the bill 5-10.

Robert E. Bell, of the Broadway School of Acting, has recently adapted a play called The Sister's Sacrifice.

Mrs. John Elitch and her manager, T. D. Long, have returned home. They promise that both Manhattan and Elitch's Gardens will be furnished with first-class attractions this Summer. R. L. HERBERT.

JERSEY CITY.

Edmund Hayes and Emily Lytton in A Wise Guy came to the Academy of Music 12-17 to only fair business. The musical comedy is a successful presentation, and a number of clever people are in the cast. From beginning to end the piece abounds with tuneful music, catchy songs, clever dances, good jokes, and comical situations. Of the people Mr. Hayes and Miss Lytton are remarkably versatile, and they were welcomed. Mr. Hayes is a comedian in all that the word implies. Ray Royce, as the old maid, did excellent work, as did also Raymond Finlay, Charles Moreland, Joe Roberts, Louise Montrose, Minnie May Thompson, and a good chorus. A number of good specialties were introduced by Reno and Richards, Louise Montrose, the Allison Sisters, the Doherty Sisters, Minnie Thompson, and Raymond Finlay. George W. Monroe 19-24. A Night in Chinatown 26-31.

Carl A. Haswin, in A Lion's Heart, was the offering at the Bijou Theatre 12-17, to excellent patronage. The play had not been seen here in a number of years, and on this occasion it appeared like a new production. The play is of considerable worth, and the various situations were artistically and legitimately wrought up. Mr. Haswin, as the lion tamer, was very effective, and avoided all temptations to overact. The support was strong, especially the characters portrayed by Carroll Daly, Willard Blackmore, Mortimer Weldon, Thomas Cooney, S. H. Verner, Marie Falls, Emerin Campbell, Helen Gilmore, and Helen Morris. The mountings were especially fine. Al. Martin's U. T. C. 19-24. Across the Pacific 26-31.

Charles F. Dittmar, of this city, manager of Florence Bindley, has been confined to his home for three weeks by the grip, but has recovered sufficiently to be able to sail 17 for Hamburg, Germany, where he will join Barnum and Bailey's Circus as interpreter.

George W. Sammis, manager of the Academy of Music, was initiated in Jersey City Lodge of Elks 12. WALTER C. SMITH.

MINNEAPOLIS.

The Highwayman was given at the Metropolitan Theatre 8-10 to very good business. The production was very cordially received. Katherine Germaine won marked favor as Lady Constance. Arthur Deagon was happily cast as Dick Fitzgerald. W. H. Tre Denick was amusing as Foxy Quiller. Chorus strong. Sporting Life opened a brief engagement 11 to good business. Both play and co. scored a success. Elita Proctor Otis made the most of Olive de Carteret. Joseph Kilgour was satisfactory as the Earl of Woodstock. Frank Burbeck made an admirable Isidore Andreade. Joseph Wheelock made a pleasing Miles Cavanagh. Fraser Coulter contributed a fine piece of character work as de Carteret. C. F. Gotthold was praiseworthy as Philip. Elaborate stage settings. Fanny Rice 15-17.

The Telephone Girl opened for a week at the Bijou Opera House 11 to excellent business, and made an emphatic hit. Jessie Merrilees as the Queen carried off the honors. Nellie Douglas caught the house as Toots. Mr. Clark as Colonel Goldtop, Mr. Burrows as Ebenezer Fairfax, Mr. McDonald as Snuffles, and C. F. Kittredge as Dick Marvel, also deserve special mention. A Yeoman Yentleman 18-24.

Sousa's Band gave two concerts at the Lyceum Theatre afternoon and evening of 12, to excellent business. The Redpath Concert co. gave a varied and enjoyable programme 9 before a large and appreciative audience.

The Danz Symphony Orchestra gave its seventh concert at the Metropolitan Theatre 11, before a large and delighted audience. Myrtle Virginia Thompson, a young violinist of this city, made her debut as soloist and was received with marked favor.

Alexander Black presented the picture play, A Capital Courtship, at Y. M. C. A. Hall 12 to a good house. F. C. CAMPBELL.

KANSAS CITY.

Frederick Warde and an excellent co. appeared at the Coates Opera House 12-14, presenting The Duke's Jester and The Lion's Mouth. The leading characters were interpreted by the star with brilliant success. Charles D. Herman played Fra Angelo most creditably. Minnie Tittell Brune as Linora acted excellently all the traits from comedy to tragedy. May Warde, a daughter of the star, was a member of the co. and did clever work. The Village Postmaster 19-24.

Arizona, which has previously played here to big business, packed the Grand Opera House 11-17, and was acted by the same splendid cast, including Theodore Roberts, Edwin Holt, Vincent Serrano, and Edgar Selwyn. Eleanor Robson as Bonita was delightful. All the other characters were excellently acted. Secret Service 18-24.

Manager Woodward, of the Woodward Stock co., outdid himself in his production of Quo Vadis, which was put on at the Auditorium 11 for a two weeks' run. The co. appeared most creditably in this, its most ambitious effort, and the scenery and other accessories were handsome. George Farren as Vinicius, Jane Kennark as Lygia, Wright Huntington as Petronius, Wilson Enos as Cilo, and Manager Woodward as Nero, all made excellent impressions. Crowded houses.

The Spiering Quartette gave a delightful concert at Lyceum Hall 12. F. W. Wallis sang well, and Jennie Schultz accompanied most artistically. F. B. WILCOX.

OMAHA.

The largest audience that has attended Boyd's Theatre for many years was attracted by Sousa's Band 6. They heartily showed their great appreciation of the delightful programme. Sousa and his band were the prime musical features at the Trans-Mississippi Exposition at Omaha in 1898, and his many friends and admirers in this city were clamoring to hear him again and only regretted the shortness of the engagement. It is a great pleasure to have nothing but good to say of a play and the actors interpreting it. This one may do in writing of Kirk La Shelle and Fred R. Hamlin's production of Augustus Thomas' Arizona 7, 8. The play is clean, wholesome, powerful and interesting to a degree, and the different parts were so capably handled that even the minor ones are pleasantly remembered. The audiences were large and generous in their applause. Willie Collier and his well balanced co. amused two good sized houses 9, 10, in Mr. Smooth. Mr. Collier has a style peculiarly his own, and is a growing favorite in this city. Richards, Pringle's, Rusco and Holland's Minstrels 11; good business. Devil's Auction 12, 13 did fairly. West's Minstrels 19, 20. The Village Postmaster 25, 26. Other People's Money 27, 28. JOHN R. RINGWALT.

SAN FRANCISCO.

We are passing through a dull season just now. Denman Thompson contrived to crowd the Columbia during the two weeks of The Old Homestead. He gives way 12 to Because She Loved Him So.

Darkest Russia, under the management of Edwin C. Jepson, did well at the California 4-10. The Damrosch-Gadski-Bispham combination will occupy the boards 12-14. The Brownies in Fairyland 15-17.

Never Again proved a success at the Alcazar 5-11, being well within the scope of the stock co. Ernest Hastings and Marie Howe scored in the principal parts. The part of Madame Octavie was unsuited to Mary Hampton. The farce will run another week.

The Idol's Eye still transfixes huge audiences at the Tivoli. There will be no change until the patronage drops.

The Girl from Paris was the bill at Morosco's Grand 5-11. The funmaking was done, as usual, by William Wolff, Arthur Wooley, Winifred Goff, and Tom Persse. Edith Mason was excellent as Julie Bon Bon. The Girl from Paris will run until further notice.

Florence Roberts will return to the Alcazar in May. White Whittlesey will be her leading man. FRED S. MYRTLE.

NEWARK.

Over the Fence, a rollicking musical farce-comedy, opened a week's engagement at the Empire to a fair house 12. John C. Rice and Sally Cohen are the leading people and are ably seconded by Harry Le Clair. A number of clever specialties are introduced. Thomas E. Shea in The Man o' War's Man and Dr. Jekyll and Mr. Hyde 19-24.

Henry Miller in The Only Way is at the Newark 12-17. The Belle of New York 19-24.

The Neu Century was crowded 12. Sapho had been billed, but the authorities refused to grant a license. The Queen of the Boulevard was substituted. The performance was silly. A Lion's Heart 19-24.

The Girl I Left Behind Me was presented by the Columbia Stock co. 12-17. The performance was meritorious throughout. George Henry, Charles Harris, and Master Harry Gough were specially engaged for the production. The members of the stock co. were at their best. The scenery was handsome. Darkest Russia 19-24.

Walter H. Woodall has already become a favorite in the Columbia Stock co.

Manager Ottolengui, of the Newark, will have a testimonial Easter Monday. Kellar will be the attraction.

Manager Neu has returned from a trip to Washington. C. Z. KENT.

PROVIDENCE.

What Happened to Jones drew good houses at the Empire 12-17. George Larsen was Jones, and he made a hit of large proportions. Walter Lennox, Sr., as Ebenezer, Vivian Townsend as Clasy, and J. W. Cope, Juliet Sager, Dorothy Hammack, Emily Stowe, Josephine Florence Shepherd, and Ada Craven were excellent. Hotel Topsy Turvy 19-24.

The Providence Opera House offered The Girl from Maxim's 12-14 and Maude Adams in The Little Minister 15-17. Chris and the Wonderful Lamp 19-21. His Excellency the Governor 22-24.

The funeral of the late D. W. Reeves, of the American Band, was held at the First Baptist Church 12. The body was placed on view for one hour preceding the services, and a steady stream of people filed in front of the casket and took a last look at the generally beloved leader. The floral tributes were beautiful. Among them were a large music stand with a scroll of music from the American Band, 200 roses from John Philip Sousa and his band, roses from the Brockton Band, and others from National Band, of this city; the Fitchburg Band, the American Watch Co.'s Band, and the Providence Lodge of Elks. HOWARD C. RIPLEY.

COLUMBUS.

William H. Crane, in A Rich Man's Son, did a splendid business at the Southern 8. While the play was not of the best the co. was excellent. Besides Mr. Crane, William Courtleigh and Sandol Milliken made hits. Viola Allen in The Christian packed the house at both performances 12, 13. The play, co., and scenic environments are beyond criticism. Robert Drouet shared honors for his excellent characterization of John Storm. Children of the Ghetto 14, 15. John Drew 16. Hearts of Oak 17. Sousa's Band 19. Francis Wilson 20, 21.

The Rags in A Hot Old Time duplicated their success of former seasons at the High Street 8-10, the S. R. O. being in demand. Vanity Fair gave a clever entertainment 12-14 to good business. Three of a Kind 15-17. The Gay Masqueraders 19-21. A Social Maid 22-24.

At the Grand the Jeffries-Sharkey pictures did fair business 12-14. Ernest Crawford Stock co. 15-28. J. B. DAVIE.

NEW ORLEANS.

The feature of the week at the theatres here 12-17 was the appearance of Richard Mansfield and his large and excellent co. at the Tulane. The week was devoted to Cyrano de Bergerac. The First Violin, Beau Brummel, and Dr. Jekyll and Mr. Hyde, and crowded houses greeted the eminent actor at every performance. The Bostonians 18-24.

Ten Nights in a Barroom was the bill offered by the Baldwin-Melville Stock co. at the Grand Opera House 11-17. The large business done since the co.'s advent continues. Northern Lights 18-24.

Ward and Vokes, in The Floorwalkers, appeared at the Crescent 11-17. The entire co. was satisfactory. A Texas Steer 15.

Opie Read gave a reading at the Athenaeum 13, consisting of some of his best short stories. Petschnikoff, the Russian violinist, gave a recital 17. Alme Lachaume was the accompanist. J. MARSHALL QUINTERO.

INDIANAPOLIS.

The Arabian Nights was the attraction at the Grand 12-17. The stock co. seems capable of doing full justice to anything that they undertake, and Grundy's comedy is no exception. Viola Rand's photographs were distributed as souvenirs 12. The New Magdalen 19-24.

Francis Wilson in Erminie was at English's 13, 14. John Drew 15. Viola Allen 16, 17.

My Friend from India was at the Park 12-14, and was well received. Hearts of the Blue Ridge 15-17. The Behman Show 19-24.

The Elks' Minstrels were a success in every way. Three performances were given instead of only one as heretofore. Several professionals assisted the local talent. ALLEN E. WOODALL.

DETROIT.

John Drew opened a half week's engagement at the Detroit 12 in The Tyranny of Tears. Andrew Mack finishes out the week in The Last of the Rohans.

At the Lyceum Hanlon's Superba, which opened 11, has crowded the house at every performance. While the title is old the entertainment is quite novel. McFadden's Row of Flats 18-24.

At Whitney's Through the Breakers opened to a week's engagement 11. The play is well staged and lots of sensational effects are introduced. A Hot Old Time 18-24.

Florence Olp, who plays a child's part with Andrew Mack, is a grandchild of George Olp, of this city.

Manager and Mrs. B. C. Whitney will sail for Europe June 5 on the "Kaiser Wilhelm der Grosse." FREDERICK KIMBALL.

MONTREAL.

The Little Minister opened at the Academy 12. Adelaide Thurston as Babbie deserves special credit for her work. Zaza 19-24.

Crowded houses greeted Chattanooga at the Royal 12-17. The story is an interesting one, and the co. fairly capable, and the scenery and mechanical effects good. Indian Maidens 19-24.

The McGrane Henderson benefit at Her Majesty's 15 bids fair to be a big success. The programme will consist of My Uncle's Will, Sweethearts, and vocal and instrumental music.

The Garrick Club will give Ours 16, 17. W. A. TREMAYNE.

BUFFALO.

Jefferson De Angelis in The Jolly Musketeer appeared for four performances to good business at the Star. Mildred Holland in Aria drew good houses 12-14. The Rogers Brothers in Wall Street 15-17. Julia Arthur 19-24.

A Stranger in New York was cordially received by large audiences at the Lyceum 12-17. Adolph Philip in Ein New Yorker Brauer 18. Hanlon's Superba 19-24.

Robinson's Stock co. presented A Noble Outcast at the Empire 12-17 to fair business. Florence Martell in Sapho 19-24. RENNOLD WOLF.

CLEVELAND.

E. H. Sothern and Virginia Harned were at the Euclid Avenue Opera House 12-17. The Rogers Brothers in Wall Street 19-24.

At the Lyceum Theatre Shore Acres held the boards 12-17. Joseph Murphy 19-24.

Yon Yonson was at the Cleveland Theatre 12-17. Kidnapped in New York 19-24. WILLIAM CRASTON.

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ALABAMA.

MOBILE.—THEATRE (J. Tannebaum, manager): James O'Neill appeared in The Musketeers and Monte Cristo 5, 6; good business. Mr. O'Neill appeared to excellent advantage, and has a capable co. Maud Odell shared honors. Costumes and scenery were magnificent. Faust to large business 7. The Adventure of Lady Ursula 8 to good business. The play was admirably interpreted by William Morris, Frances Drake and a good supporting co. Richard Mansfield in Cyrano de Bergerac 10; S. R. O. Mr. Mansfield was enthusiastically received. The supporting co. is excellent, especially Sheridan Block, F. A. Thompson, Prince Lloyd, Francis Kingdon, A. G. Andrews, and Edith Evelyn. Why Smith Left Home 12. The Christian 13, 14. Wilbur Kirwin Opera co. 15-24.

MONTGOMERY.—THEATRE (S. R. Hirscher and Brother, managers): William Morris and Frances Drake and a superior co. presented The Adventure of Lady Ursula to good house 6. A large and pleased audience greeted James O'Neill in The Musketeers 7. Richard Mansfield presented Cyrano de Bergerac to overflowing house 9. A Texas Steer to fair business 10. Why Smith Left Home 13. The Christian 16.——The new City Auditorium will be opened to the public by Theodore Thomas' Orchestra 15.

TUSKALOOSA.—ACADEMY OF MUSIC (John T. Cochrane, manager): Packard Opera co. gave satisfaction to good house in Said Pasha, The Bohemian Girl, and The Mascot 4, 5. Harry O. Lea Villa, an understudy, who took several roles on short notice, is to be commended for clever work. A Texas Steer 12; large business; fine performance. Ralph Bingham 15.

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): A. A. Farland 7; good business; pleasing performance. West's Minstrels canceled 9. The Bostonians 12. Sweeny and Alvido's Minstrels 15. Nashville Students 16, 17.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): Passion Play pictures 7; light business. The Bostonians 13. Hogan's Alley 17. Nashville Students 19, 20.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (R. S. Hamilton, manager): Other People's Money 5; large house; performance fair. The Evil Eye to a crowded house 6; performance fine. The Little Minister 12. Black Patti's Troubadours 15. Leon Herrmann 19. Richard Mansfield 23. Morrison's Faust 28. A Night in Chinatown 30.

PRESCOTT.—GREESON OPERA HOUSE (W. S. Wolfe, manager): In spite of storm the Olympia Opera co. presented Boccaccio to fair and pleased audience 6. A Trip to Chinatown 28.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Other People's Money 6; good performance; excellent business. The Little Minister 10. The Adventure of Lady Ursula 19.

CALIFORNIA.

OAKLAND.—THE MACDONONGH (Gotlob, Marx and Co., lessees): Lee, hypnotist, drew large audiences 5-11, and created interest. Denman Thompson 12-14.——DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. in The Silver King 5-11. This was the co.'s best performance, and packed the theatre every night. Excellent work was done by Landers Stevens, Carl Berch, and Fannie Gillette. Specialties by Maurice Stewart well received. The Dawn of Freedom 12-18.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): The Bostonians 5-10 in The Viceroy, The Serenade, and Robin Hood. Paderewski 16, 17.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): Neill Stock co. in attractive performances of A Social Highwayman and Captain Swift drew largely 4-10. A Parisian Romance 11.

SACRAMENTO.—CLUNIE OPERA HOUSE (George W. Ficks, manager): Who is Who Feb. 25; S. R. O.; performance good. In Paradise 28; fair business; poor performance. The Bostonians in The Serenade. I. Macdonough Stock co. 4-10 in Chimmie Fadden, Dr. Bill, and Too Much Johnson; good business; performances good.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Elleford co. in Mrs. Partington, May Blossom, Lost in New York, The Idler, The Ensign, Lady Audley's Secret, Jack and the Beanstalk, and The Black Flag Feb. 26-3; packed houses; delighted audiences. Scalchi Concert co. 1; large and enthusiastic audience.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): Dailey Stock co. in Esmeralda, A Gold Mine, Credit Lorraine, Escaped from the Law, Lord Chumley, Held by the Enemy, Wages of Sin, Hermione, and Arrah-na-Pogue 4-11; good houses; co. fair. Scalchi Concert co. 8; excellent performance; large audience.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Bostonians 3 in The Smugglers. Scalchi Concert co. 7; good business. Louise Brehany Concert co. 8 canceled. The Three Musketeers 10. Boston Lyric Opera co. 17. Have You Seen Smith 19. Because She Loved Him So April 3. Frawley co. 6, 7.

BAKERSFIELD.—SCRIBNER OPERA HOUSE (W. H. Scribner, manager): Lee, hypnotist, Feb. 26-3; large houses; good entertainments. Louise Brehany Concert co. 5; fair house; pleased audience. The Three Musketeers 8. Jessie Shirley co. 12-17.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): Boston Lyric Opera co. in Said Pasha to good audience 5. Josephine Stanton and Signor Russo scored hits. Nashville Students pleased fair audience 9. Elleford co. 26-31.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Elleford Dramatic co. closed a week 10 to good business. Nashville Students 12, 14. A. A. Farland 16.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Boston Lyric Opera co. in Said Pasha and The Merry War 9, 10; good houses. Have You Seen Smith 23.

COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (S. N. Nye, manager): On the Suwanee River 10; small business. Stella Mayhew won much applause. Under the Red Robe 12. West's Minstrels 24. Devil's Auction 27. Warde and Vokes 31.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Too Much Money 27.——ITEM: Three sets of new scenery have been put in the Opera House this week.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Have You Seen Smith 7; light business. On the Suwanee River 21. Too Much Money 29. Mr. Plaster of Paris 26.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Novelty Entertainers 7; large business. Barlow Brothers' Minstrels 15. Boulder University Glee Club 23. James-Kidder-Hanford co. 28.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): Have You Seen Smith 6; fair business. On the Suwanee River 9; large and pleased audience.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): Dark.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Shenandoah 10; large and enthusiastic audience. Burton Holmes delighted a large gathering 12. The Symphony concert matinee 15 crowded the theatre. The orchestra, under Professor Parker, never played better, and the programme was a long and difficult one. Leo Schultz, the 'cellist, of New York, was the soloist. Maude Adams in The Little Minister 14. Phroso 16. Frank Daniels 17. Burton Holmes 19. A Runaway Girl 20, 21. Modjeska 22,23. Lewis Morrison 24. Kellar 26. Henry Irving and Ellen Terry 31.——NEW GRAND OPERA HOUSE (G. B. Bunnell, lessee; W. H. Van Buren, manager): The Gay Masqueraders, with pleasing specialties, to fair business 8-10. The Cherry Pickers to topheavy houses 12-14; co. strong and scenery first-class. Hotel Topsy Turvy 16, 17. On the Stroke of 12 19-21. At Piney Ridge (return) 23, 24. The Air Ship 26-28. A Stranger in a Strange Land 29-31.——ITEMS: Sarah Converse, of Maude Adams' co., spent 14, 15 with her sister here. A dinner was given in Miss Converse's honor by her old school friends 14.—Professor and Mrs. Trostwyk entertained at dinner 15 in honor of Mr. and Mrs. Leo Schultz. JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): King Dramatic co. finished a week 10 to large business. Chris and the Wonderful Lamp 12-14. Frank Daniels 15, 16. Phroso 17. Modjeska 19. A Day and a Night 20. Lewis Morrison 21. A Runaway Girl 22, 24. Kellar 26.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Twentieth Century Maids 8-10; large audiences; acceptable bill. The Knickerbockers (return) 12, 14 repeated their former success to good patronage. Parisian Widows 15-17. A Breach of Promise 19-21 canceled and vaudeville will be substituted. A Stranger in a Strange Land 23, 24. Big Sensation 26-28. The Dainty Duchess 29-31.——ITEMS: J. L. Freeborn, dramatic critic of the "Courant," has resigned.—Otis Skinner wired the Beefsteak Club at their last gathering 10: "I drain a stein to the Hartford Beefsteakers." The sentiment was reciprocated. The club's next dinner will occur April 7 at a Hungarian restaurant in New York. A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): Shenandoah 9 repeated its success of last year. A Breezy Time 10; patronage light. Chester De Vonde co. opened for a week 12 in The Ten Ton Door to good business and pleased. Other plays: Shadows of the Scaffold, The Ranch Hero, Dr. Jekyll and Mr. Hyde, and A Noble Outcast. Modjeska 20. Lewis Morrison 22. His Excellency the Governor 28. Jeffries-Sharkey pictures 30, 31. Chauncey Olcott April 3. The Girl in the Barricks 5.——OPERA HOUSE (W. W. Hanna, manager): Rentz-Santley co. April 4.——ITEM: Associate Manager T. J. Lynch, of the Russwin Lyceum, will not be a National League Umpire this Summer, having decided to devote all his time to his theatrical interests.

BRIDGEPORT.—PARK CITY THEATRE (G. L. Bunnell, lessee; Walter L. Rowland, manager): Wilbur Opera co. 5-10 presented La Mascotte, Fra Diavolo, The Royal Middy, The Black Hussar, The Grand Duchess, Boccaccio, Montana, The Beggar Student, Olivette, The Bohemian Girl, The Two Vagabonds, and The Merry War. Phroso 12. Burton Holmes' first local appearance 13 to capacity of house. Hotel Topsy Turvy 18. A Runaway Girl 19. At Piney Ridge 21, 22. On the Stroke of Twelve 23. Modjeska 24.——SMITH'S THEATRE (Edward C. Smith, manager): A meritorious attraction was Just Before Dawn 8-10; good patronage. Town Topics proved entertaining 12-14, and The Cherry Pickers was thrilling enough for all 15-17. A Stranger in a Strange Land 19-21.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): London Belles 9, 10; good entertainment; well filled houses. Maude Adams in The Little Minister 13. Modjeska 21. A Runaway Girl 22. Lewis Morrison 23.——JACQUES OPERA HOUSE (Jean Jacques, manager): Rice's Comedians closed a successful week 10. King Dramatic co. opened for a week 12 to big business. Repertoire: Hands Across the Sea, Faust, The Power of the Press, Monte Cristo, The Cotton King, Carmen, The War of Wealth, Lost in London, Cumberland '61, and The Two Orphans. E. V. Phelan co. 19-24.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Town Topics 10; good house. Robinson Opera co. 12-17 in Said Pasha, Fra Diavolo, The Two Vagabonds, Olivette, The Grand Duchess, The Bohemian Girl, Billee Taylor, and The Moor's Bride opened to S. R. O. and continued to good business, giving excellent satisfaction. A Day and a Night 21.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Chester De Vonde co. closed a successful week 10, presenting last half of week The Ten Ton Door, Shadows, and Brother for Brother. Bon Ton Stock co. 12-17, presenting first half of week The Black Flag, The Census Taker, Love and War, and The Golden Giant; good business. Wilbur Opera co. 19-24.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Wilbur Opera co. to good business 12-17. Specialties by Anna Laughlin, Neva Carlotta, the Lamar Brothers, and Master Gabriel were well received. Julia Dorsey, of this city, was The Girl with the Auburn Locks and made a decided hit.

STAMFORD.—GRAND OPERA HOUSE (L. M. Hoyt, manager): Himmelein's Ideals in Eagle's Nest, In the Heart of the Storm, The Irish Hero, Lost in New York, The Ladder of Life, and The Devil's Mine to crowded houses 5-10. Hotel Topsy Turvy 13; S. R. O.; audience pleased. At Piney Ridge 19.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Phelan Stock co. ended a week of fair business 10; co. gave satisfaction. His Excellency the Governor 16. Chester De Vonde co. 19-24.

SOUTH NORWALK.—HOYT'S THEATRE (L. M. Hoyt, manager): Himmelein's Ideals opened for a week 12 in The Heart of the Storm to S. R. O.; performance good. At Piney Ridge 20. A Female Drummer 23.

PUTNAM.—OPERA HOUSE (George E. Shaw, manager): Washburn's Minstrels 9; full house. The Missouri Girl 17. A Female Drummer 19. Strife (local) April 6.

DERBY.—STERLING OPERA HOUSE (L. M. Hoyt, manager): Martin's U. T. C. 9; S. R. O. Hotel Topsy Turvy to S. R. O. 14; performance good. A Breezy Time 17. Himmelein's Ideals 19-24.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): A Breezy Time 14; fair house.——UNION THEATRE (Volkman Brothers, managers): Town Topics 17. On the Stroke of Twelve 24.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Gallegher Stock co. changed from 12-17 to 19-24.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): A Breezy Time 13 pleased fair business. Town Topics 19.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Bayles, manager): Huntley-Jackson co. closed a good week 10. A Colonial Girl 12 pleased a well filled house. Thomas E. Shea in The Man o' War's Man drew well 13. Man's Enemy 15. 'Way Down East 16. The American Girl 19. Al. Reeves' co. 20, 21.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Morrison's Faust 6; large audience. The Adventure of Lady Ursula 7; large and appreciative audience. Wilbur-Kirwin Opera co. 12-14 in The Two Vagabonds, Said Pasha, La Mascotte, Cavalleria Rusticana, and The Queen's Lace Handkerchief. The Christian 15.

TAMPA.—AUDITORIUM (A. R. Dick, manager): Alma Heywood 8; fair performance; poor business. Brown's in Town to big business 10; audience pleased. Chapman-Warren co. April 2-9.

KEY WEST.—SAN CARLOS OPERA HOUSE (G. Charles Ball, manager): Chapman-Warren co. 20-31.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Richard Mansfield 7 in Cyrano de Bergerac; S. R. O. Ward and Vokes presented The Floorwalkers 8, 9, and the big house that greeted them enjoyed themselves immensely. Lucy Daly, as usual, made a hit. Theodore Thomas Orchestra pleased a large house 12. Why Smith Left Home 14 pleased a medium audience. Faust 16, 17. Symphony Club 21. Ada Rehan 22, 23.——COLUMBIA (Henry and Julius De Give, managers): Wilbur-Kirwin Opera co. closed successful week 10. Wiedemann's Comedians 12-17 opened in Little Miss Thompson to S. R. O., followed by Down in Egypt, Jimmie's Valentine, A Soldier's Sweetheart, About Town, The Steam Laundry, Cinderella, and Moses and Son. Peters Comedy co. 19-24.

BRUNSWICK.—GRAND OPERA HOUSE (E. D. Wolffe, manager): Ward and Vokes in The Floorwalkers 6; good business; excellent performance. Margaret Daly Vokes won much applause. Phil W. and Nettie Peters 7-10 to poor business in Wanted a Husband, Fighting for a Fortune, The Stars and Stripes, Uncle Josh, and vaudeville. Aubrey Dramatic Stock co. 26-28.——ITEM: Manager Wolffe is again confined to his bed, owing to a relapse.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Brown's in Town 6; small and disappointed audience. Ward and Vokes in The Floorwalkers 7 pleased a good house. Professor Louis Favour 9 entertained a large audience. Theodore Thomas' Orchestra 16. The Christian 19. Why Smith Left Home 20. Jefferson Comedy co. 27. Ada Rehan 28.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): George Kerwan 9 delighted a large audience. Peters Comedy co. 12 opened for a week, presenting Wanted a Wife to a crowded house, giving satisfaction. Ada Rehan 24. The Christian 26. Jefferson Comedy co. 29. The Bostonians 30.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): The Girl from Chili 6; fair business; poor performance. A Texas Steer 8; excellent performance; crowded house. Labadie's Faust 9; good business; performance fair. Wiedemann's Comedians 19-24.

COLUMBUS.—SPRINGER OPERA HOUSE (Springer Brothers, manager): Aubrey Dramatic co. 5-10. Repertoire: The Land of the Living, Faust, The Ring of Iron, The Fire Patrol, Leah the Forsaken, The Two Orphans, and The Plunger; crowded houses; every one pleased. The Christian 17.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Fields, manager): A Texas Steer Feb. 28; large and enthusiastic audience. Morrison's Faust 3; fair and pleased audience. Brown's in Town 7 pleased a large audience.

NEWNAN.—REESE OPERA HOUSE (A. C. Pease, manager): The Girl from Chili pleased small house 12. Packard Opera co. 19.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): The Girl from Chili 10; small house; audience pleased.

DAWSON.—SALE-DAVIS OPERA HOUSE (J. B. Kendrick, manager): Labadie's Faust 16. Core-Keene co. 22-24.

BAINBRIDGE.—OPERA HOUSE (J. I. Subera, manager): Labadie's Faust 19.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Cinderella to poor business 2, 3. Richards and Pringle's Minstrels 15.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): Grau Opera co. 5-10 in Said Pasha, Wang, Olivette, The Bohemian Girl, Paul Jones, The Two Vagabonds, The Mikado, and The Gondoliers; crowded houses; audiences pleased. The Nominee 15.

POCATELLO.—PAVILION (H. B. Kinport, manager): Grau Opera co. in Paul Jones 11; good house; good performance.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Willie Collier, in Mr. Smooth, drew well 7, and gave satisfaction. Eight Bells did good business 9. The Village Postmaster had two good houses 10, and pleased both. Don't Tell My Wife proved somewhat of a disappointment to a large audience 12. Otis Skinner 14 (instead of 17).——AUDITORIUM THEATRE (Chamberlain, Harrington and Co., managers): Ten Nights in a Bar Room 18.——ITEMS: The students of the Peoria High School gave a minstrel performance 9. The show was very creditable. Clayton Lantz scored a hit.—The Elks will give a burlesque circus at the Grand soon.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Bryan's Comedians closed a successful week 10, having presented The Black Flag, A Hot Time in the Old Town, The Sidewalks of New York, Sweet Sixteen, True Grit, and vaudeville. Eugenie Blair in A Lady of Quality to capacity 6; audience pleased. Beach and Bowers' Minstrels 19. A Hot Old Time 20. South Before the War 22. Ferris Comedians April 2-9.——ITEM: John Griffith, who was called here by the serious illness of his father, left to rejoin his co. 12.

GALESBURG.—AUDITORIUM (Chamberlin, Kindt and Co., managers): A Romance of Coon Hollow 5 pleased a fair house. Morrison's Faust 7 delighted a good house. Don't Tell My Wife 10 drew fairly; performance good. Otis Skinner 13 received an ovation in The Liars; large audience. Ten Nights in a Barroom 17. How Hopper was Side Tracked 21. Under the Red Robe 23. A Hot Old Time 24. Beach and Bowers' Minstrels 27. Rentz-Santley co. 28.

DECATUR.—POWERS GRAND OPERA HOUSE (J. F. Given manager): At the White Horse Tavern 8 pleased a fair house. Eight Bells 9 canceled. Himmelein's Imperial Stock co. opened for a week 12 in Eagle's Nest to crowded house. A Hot Old Time 19. Beach and Bowers' Minstrels 20. Isham's Octoroons April 2. Arizona 3. The Village Postmaster 5.

JOLIET.—THEATRE (William H. Hulshizer, manager): Because She Loved Him So Feb. 28. Rose Melville in Sis Hopkins 2; fair business; performance good. McFadden's Row of Flats 10; S. R. O.; performance excellent. Under the Dome 17. Sporting Life 22.——ITEM: Thomas and Quinn opened 10 with McFadden's Row of Flats.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Lewis Morrison's Faust before a fair audience 10; performance gave satisfaction. A Romance of Coon Hollow 16.——ITEM: The management of the Grand has changed hands, C. F. Hildreth having sold his interest to his former partner, A. C. Knorr, who is now the sole owner and manager.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): At the White Horse Tavern 6. Eugenie Blair in A Lady of Quality 7; good business; excellent performance. Eight Bells 8; topheavy house. The Village Postmaster 9; fair business. The Evil Eye 14. Emma Nevada 15. Otis Skinner 16.——COLISEUM (L. J. Seybold, manager): Dark.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Jeffries-Sharkey pictures 9; good business. The Evil Eye 13; excellent performance; large audience. Hello Bill 30.——ITEM: Florence Clark, last season with Francis Wilson, visited that co. at St. Louis 6.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): Jeffries-Sharkey pictures 6; large house. Don't Tell My Wife 7; topheavy house. Otis Skinner in The Liars 12; large and enthusiastic audience. Beach and Bowers' Minstrels 16. A Hot Old Time 17.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): Flora De Voss co. 5-8 in A Fatal Mistake, Brother vs. Brother, The Mascot, and The Lightning Rod Agent; poor business. William Owen 9, 10, in The Merchant of Venice and Hamlet; performances excellent; S. R. O. Otis Skinner 17.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (R. J. Stannus, manager): German Stock co. 7; good house; performance excellent. Beach and Bowers' Minstrels 10; fair house. The Dazzler (return date) 11 gave satisfaction to fair house. German Stock co. 14. The City of New York 18.

PARIS.—SHOAFF'S OPERA HOUSE (L. A. G. Shoaff, manager): Hello Bill 10; fair business; satisfaction given. Sousa's Band matinee 15. Hogan's Alley 17. Si Plunkard 19. Why Smith Left Home 21. South Before the War 24. Vogel and Deming's Minstrels 30.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): John De Motte 6 lectured to large audience. The World Against Her 11; fair business and performance. Don't Tell My Wife 13. Ten Nights in a Barroom 14. Jeffries-Sharkey pictures 16. South Before the War 18.

MT. VERNON.—GRAND OPERA HOUSE (Charles R. Keller, manager): The Dazzler 11 pleased a small audience.——ITEM: Important changes will be made in the arrangement of the Opera House stage before next season.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Morrison's Faust 8; full house; performance good. Don't Tell My Wife 12; good house; audience pleased. The Mikado (local) 14, 15. Ten Nights in a Barroom 16.

EFFINGHAM.—AUSTIN OPERA HOUSE (Edward Austin, manager): The Dazzler 12 pleased a small house. Great Northern Stock co. 13, 14. Quo Vadis 24. South Before the War 26. Little Trixie April 3.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Courtenay-Morgan co. 5-10 in A Witch of Wall Street, Felice, Uncle Zeb's Eighty, Camille, Ten Nights in a Bar Room, and Fun Down on the Farm; small business.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): South Before the War 11; S. R. O.; audience pleased. The Irish Alderman 17. Hello Bill 18. Ten Nights in a Barroom 24. Night Owls 25. A Breezy Time April 1. Arizona 2.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, manager): The Heart of Maryland to good house despite worst storm of season 5. Eugenie Blair in A Lady of Quality to fair house 8; co. strong.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Morrison's Faust 9; large business;

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pleased audience. A Romance of Coon Hollow 1. Don't Tell My Wife 16. Next Door 21. William Owen 26. Eight Bells 31.

LINCOLN.—BROADWAY THEATRE (Cassitt and Foley, managers): Tammany Tigers were snow bound and could not fill date. Oxford Musical Club pleased a large audience 2. Because She Loved Him So 3. Eugenie Blair 5 canceled. Eight Bells pleased a large house 10. Moving pictures 13; full house. South Before the War 14 gave satisfaction to fair attendance. A Hot Old Time 21. Beach and Bowers' Minstrels 22.

MOLINE.—WAGNER OPERA HOUSE (R. H. Taylor, manager): A Romance of Coon Hollow 10; light business; pleased audience. Flora De Voss co. 12-17 opened to packed house. The Heart of Chicago 24. Eight Bells 28. Don't Tell My Wife 31.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): The Heart of Chicago 10; S. R. O.; excellent performance. Quo Vadis 15. How Hopper Was Side Tracked 27.

MATTOON.—THEATRE (Charles Hogue, manager): Walker Whiteside in The Red Cockade 5 pleased a small house; stormy weather. Hello, Bill 8 delighted a big house.

DANVILLE.—GRAND OPERA HOUSE (Alex McCurdy, manager): The Evil Eye packed the house and gave satisfaction 12. The Sorrows of Satan 13; good business.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Heart of Chicago 10; medium business. Ten Nights in a Barroom 12; small business. Don't Tell My Wife 14.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): At Gay Coney Island 7; good business. South Before the War 20. Next Door 24. Jeffries-Sharkey pictures 26.

CLINTON.—RENNICK OPERA HOUSE (J. B. Arthurs, manager): Illinois Comedy and Concert co. 7-12. The Heart of Chicago 13. South Before the War 15.

ROCK ISLAND.—HARPER'S THEATRE (Steve F. Miller, manager): Si Perkins 10,11; ordinary performances; fair business. Jeffries-Sharkey pictures 15. Chase-Lister co. 19-24. Eight Bells 29.

EAST ST. LOUIS.—OPERA HOUSE (William Knupple, manager): The Sorrows of Satan 11; fair business. A Hot Old Time 18. Leon Herrmann 25.

OLNEY.—SCHMID'S OPERA HOUSE (John Schmid, manager): Davis' U. T. C. 7; co. average. How Hopper was Side Tracked 16. Faust-Carr co. 22.

MOUND CITY.—OPERA HOUSE (John Betts, manager): The Dazzler 7; good house; audience pleased. Nashville Students 22.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): South Before the War 8; big crowd. Chicago Lyric Ladies 19. Leon Herrmann 24.

FAIRBURY.—OPERA HOUSE (Phil Wade, manager): Dark.

SAVANNA.—EAGLE OPERA HOUSE (B. Pulford, manager): Earl Doty's Players 12-17. Si Perkins 20.

PANA.—NEW GRAND (Lou Robey, manager): How Hopper was Side Tracked 17.

INDIANA.

MARION.—THE GRAND (E. L. Kinneman, manager): A Hot Old Time (return) 7; packed house. It is replete with funny situations and good specialties. Two Little Vagrants (return) 10; packed houses. Neva and Bengie Harrison in the name parts are excellent. The other characters are well sustained. The Little Host to a well filled house 13. In the title-role Corinne is clever and vivacious. She is ably supported by Genevieve Reynolds, R. E. Graham, and Louis De Lange. The Sorrows of Satan 15. Vogel and Deming's Minstrels 17. A Social Maid 20. Old Si Stebbins 22. Jack and the Beanstalk 24. Blue Jeans 26. Quo Vadis 28. Harrison J. Wolf (return) 29. Two Married Men 31.——ITEMS: The Queen City Dramatic co. opened at the new opera house at Windfall 10.—The Elks are making extensive preparations for the carnival to be given in June. E. L. Kinneman is chairman of the Advertising Committee, and Acil Alexander chairman of the Executive Committee.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. F. Heineman, manager): Old Si Stebbins 12 pleased a large audience. Dan Darleigh portrayed the character of Old Si to perfection. Harry B. Norman, Walter Van Allen, Tom Springer, Eunice Fitch, and Jennie and Mamie Elmore deserve special mention. For Fair Virginia 24.——GRAND OPERA HOUSE (John Brodie, manager): The Maid of Arran (local) 17.——ITEM: Lennon Stock co. that closed on account Mr. Lennon's illness some weeks ago will reopen at Quincy, March 24, with a strong co., supporting M. Herbert Alden and Katherine Dews.

SOUTH BEND.—OLIVER OPERA HOUSE (James Oliver, manager): Sis Hopkins 19. For Fair Virginia 22. A Temperance Town 26.——AUDITORIUM (H. G. Sommers, manager): A Hot Old Time 9; good house, giving satisfaction. William H. Crane in A Rich Man's Son 10; fine performance; large audience. William Courtleigh, Percy Haswell, and Sandol Milliken were excellent. McFadden's Row of Flats 12 drew well.——TURNER HALL (J. B. Toms, manager): Old Si Stebbins to good business 11.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): At Gay Coney Island 5; fair house. Alf Holt in his whistling specialties was pleasing. Si Stebbins 6; fair house; good specialties. The Heart of Maryland, superbly mounted and strongly cast, was enthusiastically received 9 by a large audience. Vogel and Deming's Minstrels 13. Under the Dome 15. Why Smith Left Home 16. Two Jolly Rovers 17. A Social Maid 19.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Vogel and Deming's Minstrels 7 pleased a large audience. At the White Horse Tavern 12. Sapho 17. A Lady of Quality 20.——THE PHILLIPS (Murray and Swisher, managers): Two Merry Tramps 10; good business; satisfactory performance. Two Married Men 13. Josiah Joskins 14. Old Si Stebbins 21.

EVANSVILLE.—GRAND OPERA HOUSE (King Cobbs, manager): Hello Bill 9; fair house; performance fair. Eugenie Blair in A Lady of Quality 13; large house; performance enjoyable. James O'Neill 13.——PEOPLE'S (T. J. Groves, manager): The Evil Eye 11 drew to capacity and was well liked. Mahara's Minstrels 15. Hogan's Alley 18. Howard-Dorsey co. 19-24. Brown's in Town 25. Little Trixie April 1.

WASHINGTON.—OPERA HOUSE (Hornell Brothers, managers): Himmelein's Imperial Stock co. 5-10; fair business; performance excellent. Plays presented: Eagle's Nest, In the Heart of the Storm, A Brother's Sacrifice, Northern Lights, Dr. Jekyll and Mr. Hyde, Driven from Home, and Young America Abroad. How Hopper was Side Tracked 15.

TERRE HAUTE.—GRAND OPERA HOUSE (T. W. Barhydt, Jr., manager): Hello, Bill 7 proved an amusing farce-comedy. At the White Horse Tavern 9. Eugenie Blair gave an excellent performance of A Lady of Quality 10. Francis Wilson in Erminie 12. The Dazzler 13; small house. Sousa's Band 15. James O'Neill 16.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Old Si Stebbins 9 gave satisfaction to good house. At Gay Coney Island 15 canceled. Otis Skinner 21. A Lady of Quality 23. Robert B. Mantell 28.——ITEM: Frederick E. Howe, of New York, is in the city, arranging an amateur performance of Miss Cuba, Jr.

VINCENNES.—McJIMSEY'S THEATRE (Guy McJimsey, manager): The Heart of Maryland drew a good house 7. Alma Kruger, Tefft Johnson, and Herbert Bostwick did creditable work. Eugenie Blair in A Lady of Quality filled the house 12; play and players enthusiastically received. Mahara's Minstrels 16.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Cinderella 16.——ITEM: T. E. Bell, manager of the Hohman Opera House, Hammond, Ind., received the Republican nomination for joint representative of Lake and Jasper counties here 8.

KOKOMO.—OPERA HOUSE (F. E. Henderson, manager): Caught in the Web 10; good performance; fair house. Corinne in The Little Host pleased a good house 12. Old Rube Tanner 14. Hogan's Alley 15. The Dazzler 19. A Lucrative Liar 26. Love Comedy co. 29.

ANDERSON.—GRAND OPERA HOUSE (J. B. Dickson, manager): The Village Postmaster 8; excellent performance; good business. Hearts of Oak 9; fair performance; good house. The Heart of Maryland 10; excellent performance; crowded house. Two Merry Tramps 13; poor performance; fair business.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Hello Bill 6 pleased a large audience. Two Little Vagrants 9; good business; pleasing performance. Sapho 23. Vogel and Deming's Minstrels 26. South Before the War 31.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Vogel and Deming's Minstrels to S. R. O. 6; good performance. Under the Dome 13. My Friend from India 16. Hogan's Alley 22. Old Si Stebbins 29.

LAFAYETTE.—GRAND OPERA HOUSE (Max Born, manager): The Heart of Maryland drew fair house 8. Vogel and Deming's Minstrels 12; excellent business. The Sorrows of Satan 14. Why Smith Left Home 19.

TIPTON.—KLEYLA THEATRE (Foster and Ramsey, managers): Hogan's Alley pleased a good house 7. Squire Haskins to poor business 10. Pope and Conkling Vaudeville co. 21, 22. Little Trixie 26.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Si Stebbins 10; good houses. For Fair Virginia 23. A Man of Mystery 27. Sweeney and Alvido's Minstrels 29. Ridgway Concert co. 31.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, manager): A Hot Old Time 10 pleased a good house. McFadden's Row of Flats 13; S. R. O.; satisfaction given.

KENDALLVILLE.—SPENCER OPERA HOUSE (A. M. Boyer, manager): Walker Whiteside in Hamlet 9 pleased a good house. John Griffith 15. Hearts of the Blue Ridge 28. South Before the War April 9.

UNION CITY.—UNION GRAND THEATRE (S. J. Fisher, manager): Dewey, the Hero of Manila to a fair house 7. Two Merry Tramps pleased fair business 8. Blue Jeans 22. A Temperance Town 28.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Squire Haskins 8; poor house and co. Two Merry Tramps 12; good house and performance. Little Trixie 19. Hearts of the Blue Ridge 24.

HAMMOND.—HOHMAN'S OPERA HOUSE (T. E. Bull, manager): Finnigan's 400 11; S. R. O.; pleased audience. Sis Hopkins 18. Muldoon's Picnic 25. A Man of Mystery April 1. Harry Shannon 2-7.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Davidson Stock co. to good houses 5-10. Hogan's Alley 12; fair house; good performance. Two Merry Tramps 14. Old Si Stebbins 16.

MADISON.—GRAND OPERA HOUSE (C. M. Murphy, manager): Two Married Men 7; light house; co. good. Under the Dome 12; fair house; good performance. Little Trixie 15. Hello Bill 24.

BEDFORD.—GRAND OPERA HOUSE (F. X. Johnson, manager): Fabio Romani 8; good co.; fair business. How Hopper Was Side Tracked delighted packed house 12. Si Plunkard to S. R. O. 13.

ROCKVILLE.—OPERA HOUSE (Thomas F. Gaebler, manager): Squire Haskins 15. Quo Vadis 31.——CARLISLE HALL (Carlisle Brothers, managers): Burlesque U. T. C. (local) pleased S. R. O. 9.

ROCHESTER.—ACADEMY OF MUSIC (Davidson Brothers, managers): Si Stebbins 2; good house and performance. A Western Sport 15. John Griffith April 2.

DECATUR.—BOSSE'S OPERA HOUSE (J. W. Bosse, manager): Two Little Vagrants 8; excellent performance; fair business; Maloney's Wedding 2.

NEW CASTLE.—ALCAZAR OPERA HOUSE (B. F. Brown, manager): Two Married Men 14; large and pleased audience.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): A Hot Old Time 8; good business; pleased audience. Two Merry Tramps 17.

SULLIVAN.—PEOPLE'S THEATRE (W. E. Burton, manager): Mendelssohn Quartette 19. Faust-Carr co. 21.

PERU.—MILLER OPERA HOUSE (H. L. Miller, manager): Vogel and Deming's Minstrels 14. Two Merry Tramps 16. A Lady of Quality 18.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): Kidnapped in New York 14. Two Married Men 29.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Hogan's Alley 6; business and performance good. Two Merry Tramps 9; S. R. O.

NOBLESVILLE.—WILD OPERA HOUSE (Leonard Wild, manager): Two Married Men 10; large house; failed to please. The Man from India 17.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): At the White Horse Tavern 10.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (J. C. Corbin, manager): Dark.

HUNTINGTON.—OPERA HOUSE (Harter Brothers, managers): Why Smith Left Home 17.

DUNKIRK.—TODD OPERA HOUSE (Charles W. Todd, manager): Vogel and Deming's Minstrels 20.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (H. Aaronson, manager): The Girl from Chili 10; fair business. J. H. Taylor joined co. here.

PURCELL.—BROWN'S OPERA HOUSE (W. E. Brown, manager): Dark.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Willie Collier in Mr. Smooth 8; large audience delighted. Mr. Collier was ably assisted by George W. Parsons, John F. Ward, Thomas Evans, Helen Reimer, and others. Otis Skinner in The Liars 10; fair audience. Mr. Skinner is strongly supported, especially effective work being done by Nanette Comstock, Helen Strickland, Ethel Strickland, and Messrs. Eberle and Davies. The play was handsomely staged and beautifully dressed. Ferris Comedians opened 12 for a week to packed house. A Man of Mystery 20. The Heart of Chicago 23.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Arizona drew a very large and enthusiastic audience 6. Next Door 10; fair business. Secret Service 13. Under the Red Robe 20. Sapho April 7.——GRAND OPERA HOUSE (William Foster, manager): On the Suwanee River 5, 6; good performance and business. McCarthy's Mishaps 7; fair audience. Ferris Comedians broke all previous records in this house 8-10, presenting The Favorite Son, My Jim, and A Great Wrong; first-class co. Remember the Maine 12, 13. Richards and Pringle's Minstrels 15.——AUDITORIUM: Sousa's Band to capacity 8.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Jeffries-Sharkey pictures 7; good house. Otis Skinner in The Liars 9 was well received by a good audience. A Romance of Coon Hollow 11; fair business. Si Perkins drew fairly 12. Richards and Pringle's Minstrels 18. A Man of Mystery 23. The Heart of Chicago 25. Don't Tell My Wife 27. Eight Bells 28.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): On the Suwanee River 7; crowded house; excellent performance. Warner Comedy co. opened for a week 12; S. R. O.; fair co. Repertoire: Out in Arizona, Dads and Dollars, Sylvia's Romance, A Circus Day, Mercie's Marriage, After the Ball, The Hidden Hand, and What Happened to Smith. Bruns and Nina Vaudeville co. 28.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Sousa's Band 7; packed house. Devil's Auction 10 pleased good houses. Richards, Pringle, Rusco and Holland's Minstrels 12 pleased a good house. Secret Service 14. Sowing the Wind 15. Young Brothers' U. T. C. 17. Other People's Money 24. James-Kidder-Hanford co. 29. The Air Ship 31.——ITEM: A handsome floral gun was presented Mr. Sousa by members of the Soo Gun Club, the officers of which occupied the boxes as guests of Mr. Sousa.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Devil's Auction 7; big business; satisfaction given. Sousa's Band 10 pleased capacity. Holden's Comedy co. No. 1 opened 12 for a week to S. R. O., breaking the house record for popular prices. Repertoire: Nobody's Claim, A Barrel of Money, Knobs o' Tennessee, The Denver Express, Dixie Land, Wife for Wife, and What Happened to Smith.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Chase-Lister co. 5-10 in My Kentucky Home, The Pearl of Savoy, A Hot Time, Mother and Son, Camille, and Our Bachelors gave satisfaction to good business. McCarthy's Mishaps 12; fair performance; small audience. Next Door 13. Richards and Pringle's Minstrels 16. Remember the Maine 19. Under the Red Robe 21.

FORT DODGE.—MIDLAND THEATRE (S. T. Meservey, manager): Devil's Auction 9 to a $350 house; audience pleased. A Bachelor's Honeymoon 15. U. T. C. 14.——FESSLER OPERA HOUSE (Cad H. Smith, manager): McCarthy's Mishaps 8; good house; fair performance.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): Robert Sherman co. had moderate business 5-10. Next Door pleased good house 12. Frederick Warde 15. A Man of Mystery 21. U. T. C. 24. A Hot Old Time 28. Sapho April 6. The Air Ship 9.

KEOKUK.—OPERA HOUSE (Chamberlain, Harrington and Co., managers): Holden Comedy co. 5-10 to good business in Nobody's Claim, What Happened to Smith, Wife for Wife, Knobs o' Tennessee, The Denver Express, Dixie Land, and The Fool of St. Arven. Beach and Bowers' Minstrels 17.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): Sweeney and Alvido's Minstrels; small attendance. Next Door to fair business 9. A Breezy Time 11; good business. Black Crook, Jr., 12; fair business.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): What Happened to Jones 6; excellent performance; small audience. A Romance of Coon Hollow 15. Next Door 17. Della Pringle co. 19-24.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Devil's Auction 8 to capacity; delighted audience. Sousa's Band 10; S. R. O. Sowing the Wind 20. The Heart of Chicago April 3.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Massett, managers): A White Elephant 9; fair house and performance. McCarthy's Mishaps 13; poor house; good performance. A Bachelor's Honeymoon 16.

BOONE.—ARIES' OPERA HOUSE (Ben B. Wiley, manager): Sousa's Band 8; fair house; pleased audience. Macauley's Mishaps 10; good house and performance. Rosco and Holland's Minstrels 14. Faust 17. Remember the Maine 20.

FORT MADISON.—EBINGER GRAND (O. J. Lindsay, manager): A Romance of Coon Hollow 7; fair business, good performance. Don't Tell My Wife 8; fair business; good performance.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): Otis Skinner in The Liars 8; good house. Sousa's Band 9; S. R. O. Secret Service 12. Next Door 14. Frederick Warde 16.

CRESTON.—PATT'S OPERA HOUSE (J. H. Patt, manager): A Breezy Time 7 pleased a large audience. Stowe's U. T. C. 10; S. R. O.; performance average. Clara Wales Concert co. 14.

CENTREVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Redmond Dramatic co. opened 12 for a week to S. R. O. Sweeney and Alvido's Minstrels 22. Old Uncle Jed (return) 24.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): A Yennine Yentleman 5; light business; severe storm. McCarthy's Mishaps 15.

SIBLEY.—OPERA HOUSE (H. L. Emmert, manager): Colonel Bain lectured 5; large and pleased audience. Fifty-first Iowa Band 9; full house; performance satisfactory.

GRINNELL.—PRESTON'S OPERA HOUSE (H. F. Preston, manager): The Knowles, hypnotists, 5-7; fair houses. A White Elephant 15. Remember the Maine 20.

FAIRFIELD.—GRAND OPERA HOUSE (Lou Thoma, manager): A Pair of Black Eyes failed to appear 5. Local minstrels to packed house 13.

M'GREGOR.—THE BERGMAN (Edward Bergman, manager): Cleveland's Minstrels 17. Hogue Booth 23. Fifty-first Iowa Band April 7.

MISSOURI VALLEY.—NEW THEATRE (William Harmon, manager): Rusco and Holland's Minstrels 13.

GREENFIELD.—WARREN OPERA HOUSE (E. E. Warren, manager): Dark.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Wills Brothers in In Atlantic City and Two Old Cronies 5, 6; satisfactory business. A Hot Old Time 7; good business; clever specialties. The City of New York 8; fair business. West's Minstrels 9; crowded house; enthusiastically applauded. The Burglar 10; crowded house at matinee; fair audience in evening. THOMAS R. HYATT.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Ernich, manager): A Hot Old Time 5; first-class entertainment; busines fair. The Little Minister 7. West's Minstrels 9; fair house. Carroll Johnson and Fred Warren headed a long list of comedians. Richard J. Joyce was the favorite of the singers. The Luken Brothers, and the Marvelles are also worthy of special mention. A Poor Relation 21. Arizona 22. A Night in Chinatown April 5.

HUTCHINSON.—OPERA HOUSE (W. A. Loe, manager): Grosjeans Comedians 5-10 to fair business in Why Brown Came Down, For Her Sake, The Mountain Girl, Marguerite; or, True Friendship, A Kansas Cyclone, Nobody's Child, and In Indiana. Midnight in Chinatown 13; big business; satisfaction given.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Midnight in Chinatown 5; fair. Other People's Money 9; good house; co. excellent. White Crook 10; poor performance. The Evil Eye 12 canceled. A Poor Relation 13; good house; audience pleased. East Lynne 16. The Air Ship (return) 17.

LEAVENWORTH.—CRAWFORD GRAND OPERA HOUSE (M. J. Cunningham, manager): A Hot Old Time 11; performance good; large house. A Breezy Time 18. Morey Stock co. 19-24. The Air Ship (return) 25. Under the Red Robe 27.

ATCHISON.—THEATRE (John Seaton, manager): The City of New York drew a fair house 7; audience pleased. A Hot Old Time (return) 10; good business; performance excellent. Sowing the Wind 13. West's Minstrels 15. Under the Red Robe 17.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): The Girl from Chili 6; fair business; co. fair. Midnight in Chinatown to good business 9; co. fair. In Atlantic City 12.

JUNCTION CITY.—OPERA HOUSE (T. W. Dorn, manager): The Burglar 9; good performance; poor business. The City of New York 10; first-class performance; big house. Midnight in Chinatown 16.

SALINA.—OPERA HOUSE (W. P. Pierce, manager): The City of New York 9; performance good; good house. Ariel Quartette 12. Midnight in Chinatown 17. Chicago Stock co. 26-31.

LYONS.—BUTLER'S OPERA HOUSE (H. D. Doddridge, manager): Ward Brothers' kinetoscope 8; S. R. O. On the Firing Line 14.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, manager): The Air Ship 12; fair house; clever co. Arizona 21.

OTTAWA.—ROHRBAUGH THEATRE (G. F. Kaiser, manager): The Air Ship 13.

EUREKA.—MORRIS OPERA HOUSE (W. W. Morris, manager): Heywood's Celebrities 20.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE (S. E. Borland, manager): Blue Jeans to good business 7; good performance. Scott's Minstrels 12; big house; good co. The Heart of Maryland 15. Brown's in Town 30. Lewis Morrison April 9.——ITEM: Quo Vadis, April 5, canceled.

MT. STERLING.—GRAND OPERA HOUSE (N. A. Wilkerson, manager): Blue Jeans 8; first-class performance; good house. Scott's Minstrels 9; good performance; fair house. Peruchi-Beldini co. 12-17. Quo Vadis April 3.

ASHLAND.—THE NEW ASHLAND (Bryan and Martin, managers): Scott's Minstrels 7; good house; audience pleased. The Heart of Maryland 20. Quo Vadis 28.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Black Patti's Troubadours 6; large house. Hello, Bill, 22. An Indiana Romance 24. Brown's in Town 27. Lewis Morrison April 6.

FRANKFORT.—CAPITAL OPERA HOUSE (Thomas Heffner, manager): J. C. Lewis in Si Plunkard 7; business good; performance satisfactory. Blue Jeans 9; business good; audience pleased.

PADUCAH.—MORTON'S OPERA HOUSE (Fletcher Terrell, manager): The Dazzler 8 gave satisfaction to fair house.

MAYSVILLE.—WASHINGTON OPERA HOUSE (I. D. Dye, manager): The Limited Mail 10; good house; performance fair.

RICHMOND.—WHITE-BUSH OPERA HOUSE (White and Bush, managers): Dark.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Dave H. Davis, manager): Ruble-Kreyer co. in The American Drummer 7; small house; average performance. Olympia Opera co. in Boccaccio, Paul Jones, Girofle-Girofla, and Fra Diavolo 8-11; good houses pleased. A Night in Chinatown 12; fair house; poor performance. Leon Herrmann 16. Black Patti's Trobadours 18. The Adventure of Lady Ursula 22. The Little Minister 26. May Cook 27, 28. A Wise Woman 31.

MONROE.—OPERA HOUSE (I. Sugar, manager): Ruble-Kreyer co. 8-10 opened in Uncle Nat's Money to good business; performance good. Olympia Opera co. 12; S. R. O.; performance good.

LAKE CHARLES.—OPERA HOUSE (H. B. Milligan, manager): The Adventure of Lady Ursula 11; large and appreciative audience. Ward and Vokes 18. Murray and Mack 24.

THIBODAUX.—OPERA HOUSE (F. L. Knobloch, manager): Alba Heywood 22.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): The Girl from Maxim's 9, 10. Corse Payton Comedy co. 12-17, presenting Aristocracy, The Prodigal Daughter, The Galley Slave, Diplomacy, The Parisian Princess, Romeo and Juliet, Jim the Penman, A Gigantic Liar, A Child of State, Drifted Apart, The Plunger, and A Midnight Folly to S. R. O.; specialties excellent.——PORTLAND THEATRE (E. E. Rounds, manager): Bennett and Moulton co. closed a successfull week 10. Burrill Comedy co. 12-17. Repertoire: A Flag of Truce, Rose Garland, Face to Face, The Ensign, Infatuation, Michael Strogoff, Saved from the Sea, and Paradise Regained; big business; co. good.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 12; good house; performance fair.——THE NOROMBEGA (F. W. Reed, manager): Dark.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): Henry Watterson lectured 7 on Abraham Lincoln; appreciative audience. Kennedy Players 19-24.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Elroy Stock co. played to record-breaking business 5-10; excellent co. The Spooners 26-31.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Corse Payton Stock co. 26-31. Gorham's Specialty co. April 4, 5.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): Dark.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Lottery Ticket 200 (local) 30.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Sawtelle Dramatic co. Feb. 26-3 pleased fair audiences with The Victorian Cross, On the Hudson, The Unknown, Chattanooga '61, Across the Continent, and The Midnight Flood. Gorton's Minstrels 12; large house pleased. Sousa's Band 27. Jeffries-Sharkey pictures 29.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Creston Clarke in The Last of His Race 9; excellent performance; large house. Macauley-Patton co. opened for a week 12; S. R. O. The Minister's Son. Huntley-Jackson co. 22-24. A Battle Scarred Hero 29.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Gorton's Minstrels 10; fair audience; satisfactory performance. Mitchell's All Star Players in The Power of Money 15; large audience; satisfactory performance.

CAMBRIDGE.—AUDITORIUM (Mace and Na-

than, managers): Frank S. Davidson in The Days of '98. Old Farmer Hopkins, and Folks up Willow Creek 8-10; large houses; audiences pleased.

MASSACHUSETTS.

SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE (W. C. Lenoir, manager): Frank Daniels came to town 13, and as much of the town as could get into the theatre went to see The Ameer. The star's work is as unctuous as ever, but he hasn't the opportunities of The Wizard and The Idol's Eye. His supporting co. is of his standard high quality. Phroso 14. Chris and the Wonderful Lamp 15. A Day and a Night 19. Lewis Morrison 20. A Prince of Egypt (local) 21, 22. Kellar 23. Chauncey Olcott 26. A Runaway Girl 27, 28. Sir Henry Irving and Ellen Terry 29.——THE AUDITORIUM (Buck and Keller, managers): Parisian Widows gave a lively show 12-14. Howard and Bland and Ruby Marion were the features. The Knickerbockers 15-17, with a strong vaudeville bill. Just Before Dawn 19-21. The Grasshoppers 26-28. Big Sensation 29-31.

LYNN.—THEATRE (Dodge and Harrison, managers): His Excellency the Governor 9. Lewis Morrison in Frederick the Great 10; gave satisfaction to fair business. Morrison Comedy co. 12-17, opened to big business; satisfactory performance. The co. is headed by two young women, of this city, May and Allie Gerald, who received many flowers. Repertoire: Blue Grass, A Country Romance, Lost in New York, A Kentucky Girl, The Girl from Mexico, One Night in June, Dangers of a Great City, and Fogg's Ferry. Myles Aroon (local) 17. Chauncey Olcott 19. Mary Sanders 22. The Missouri Girl 23, 24.——WATSON'S OPERA HOUSE (C. C. Stumm, manager): George W. Monroe in Mrs. B. O'Shaughnessey to fair business 12-14. Irwin's Burlesquers 15-17. Merry Revelers 17-21. Just Before Dawn 22-24.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Myles McCarthy in Dear Hearts of Ireland 15; strong Irish play. First appearance of Eastern co. that has rehearsed here for two weeks. Harry C. Browne, a North Adams boy, joined co. to play juveniles. Kellar, magician, 22.——WILSON THEATRE (Thomas Hanley, manager): Edward Harrigan in Old Lavender 4; finished production. Grimes' Cellar Door 17.——ITEMS: Patrick Sullivan, impersonator, has gone on a short trip through the small New York and Ohio towns. He made quite a success of Massachusetts towns.—Hynes Brothers will put a co. on the road for ten weeks after Easter, playing small towns.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Katherine Rober co. closed a successful week 10. Madame Sans Gene, The Deacon's Daughter, Romeo and Juliet, She Couldn't Marry Three, Fanchon, and The Devil's Mine were given latter part of engagement. Frankie Carpenter co. opened for a week 12 in Pawn Ticket 210; business good; satisfaction given. His Excellency the Governor 20. Washburn's Minstrels 24.——WHITNEY OPERA HOUSE (Spinney and Oldfield, managers): Have You Seen Smith 9; fair business. Lewis Morrison and a capable supporting co. gave Frederick the Great 14 to fair business. Lester Walter Stock co. 19-24.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Lewis Morrison 8 in Frederick the Great; good performance; fair house. Zaza 10. Bennett-Moulton co. opened for a week 12 in Darkest Russia to S. R. O., followed by The Country Girl, All the Comforts of Home, The Three Imperial Guardsmen, The Black Flag, The Prisoner of Algiers, In the Heart of the Sierras, and The Girl of the Mines; excellent specialties by Madame Flower, the Bronze Melba; Dawson and Booth, Carrie Turner, and Frank Clayton. The Spooners 19-24. Chris and the Wonderful Lamp 26. The Girl in the Barracks 30. A Runaway Girl 31.——CITY HALL: Moving pictures 14; good house.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Waite's Comedy co. 5-17; big business. Repertoire: A Duel on Wall Street, A Husband on Salary, The Kidnappers, The Burglar, Rip Van Winkle, My Uncle from Maine, Ticket o' Leave Man, A Brother's Sacrifice, The Diamond Mystery, A Colorado Heiress, A Jolly Night, The Tennessee Girl, and What Happened to Smith. His Excellency the Governor 21. Chris and the Wonderful Lamp 22. Jere McAuliffe co. 23, 24. Frankie Carpenter co. 26-31.——ITEM: Mathews and Bulger will present By the Sad Sea Waves April 10, for the benefit of Mrs. Addie G. Miller, treasurer of the theatre.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): Grimes' Cellar Door 13, 14; good houses; performance poor. Bon Ton Stock co. 19-24. His Excellency the Governor (return) 27.——BURBANK CASINO (George A. Burbank, manager): Lester Walter Stock co. 12-17 opened to good business with A Prince of Russia; fair business during the week with The King's Guardsmen, A Modern Heroine, The Scarlet Circle, The Fatal Wedding, In Old New Hampshire, Across the Trail, and In the Foothills.——ITEM: Manager Burbank, of the Casino, will spend a season abroad for his health.

LOWELL.—OPERA HOUSE (Fay Brothers and Hosford, managers): Lewis Morrison in Frederick the Great 12; good house. Zaza 14. Wolford-Sheridan co. 13, 15-17. Plays presented: The Brand of Cain, On the Mississippi, The Power of the Cross, The Russian Spy, The Pulse of New York, The Smugglers, A Soldier of Africa, Lady Audley's Secret, Drifted Apart, Miss Cleopatra, and The Heart of Arkansas; good houses. His Excellency the Governor 19.——MUSIC HALL (W. H. Boody, manager): A Bunch of Keys 8-10; good houses. A Breach of Promise 12-14; light houses. Big Sensation 15-17.

LEOMINSTER.—MUSIC HALL (Stephen Bogrett, manager): Lewis Morrison in Frederick the Great 13 refused to continue the performance after the second act, owing to a misunderstanding with the local management about the terms of the contract. The audience was dismissed and tickets exchanged for A Female Drummer 15, the result being a full house for that performance that entirely pleased the audience. Nellie O'Neil and Harry Ladell made pronounced hits. Side Tracked 23. Town Topics April 2.——TOWN HALL: Mary Saunders 16.

WORCESTER.—THEATRE (Felix R. Wendelschaefer, manager): Frank Daniels in The Ameer drew a very large, though rather disappointed audience 12. His Excellency the Governor 14. Phroso 15. Robinson Opera co. 19-24.——LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): A Stranger in a Strange Land did large business 12-17. The co., headed by M. A. Kennedy, Ed Chapman, and Eva Westcott, furnished a delightful performance. Fritz in a Madhouse 19-24.

CHELSEA.—ACADEMY OF MUSIC (Reniger and Jones, managers): A Bunch of Keys entertained a fair house 12. J. K. Emmet and Lottie Gilson in Fritz in a Madhouse 16; good performance; light business. D'Ormond-Fuller 19-24. Side Tracked 28. The Wealthy Widow Wiggles 31. Lester Walter co. April 2-7.——ITEMS: The Empire Amusement Co. has assumed Patrick and Reniger's lease of the local house, with John H. Reniger and F. L. Jones as managers.

MARLBORO.—THEATRE (F. W. Riley, manager): Grimes' Cellar Door 9, 10; good performances; fair houses. D'Ormond-Fuller co. opened 12 for a week to good business. Repertoire: Ingomar, The Three Musketeers, The Player, Monte Cristo, Faust, Fanchon, and The Marble Heart. What Happened to Jones 21. Side Tracked 24. The Little Minister 29. Town Topics 31.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): Corse Payton Comedy co. closed a big week's business 10. Elroy Stock co. opened 12 for week to good business. Repertoire first half of week: The Opium Fiend, The Secret Enemy, Sapho, A Spring Chicken, and Shall We Forgive Her. The Magistrate (amateur) 19. Chris and the Wonderful Lamp 23, 24. Robinson Opera co. 26-31.

BROCTON.—CITY THEATRE (W. B. Cross, manager): Murray Dramatic Club (local) in A Night Off 8; good entertainment to full house. Zaza 9. Have You Seen Smith to light business 10. The Spooners opened for a week in That Girl from Texas to a large and pleased audience 12. Jere McAuliffe co. 19-22. A Day and a Night 24. Elroy Stock co. 26-31.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Mary Sanders in Little Nell and the Marchioness 9; small but pleased audience. Phroso 13. His Excellency the Governor 15. Washburn's Minstrels 17. Lewis Morrison 19. The Cherry Pickers 21. George W. Wilson co. 22-24.——EMPIRE (T. F. Murray, manager): A Breach of Promise 8-10; satisfactory business. King Dramatic co. 19-24.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Frankie Carpenter 5-10; business not large. A Female Drummer 12 was enjoyed by a fair sized house. His Excellency the Governor 13. The Girl from Maxim's 16. A Bunch of Keys 17. Waite's Comedy co. 19-31.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, managers): Daniel Sully in The Parish Priest pleased a crowded house 12. (Fitz McIntosh manager): Washburn's Minstrels April 3. Corse Payton Stock co. 9-14.

TAUNTON.—THEATRE (Gilbert Padelford, manager): The Spooners closed a successful week's engagement 10. A Female Drummer drew large audience 14 and gave satisfaction.

GARDNER.—OPERA HOUSE (F. B. Edgell, manager): Lester Walter Stock co 5-10; fair business; co. good. Mary Sanders 17. Washburn's Minstrels 21. Burrill Comedy April 2-6.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): His Excellency the Governor 12. Corse Payton's Southern Stock co. 19-24.

MICHIGAN.

GRAND RAPIDS.—POWERS (O. Stair, manager): Sapho drew an immense audience 9, largely through the large amount of unsavory advertising given the New York production. The acting of Alberta Gallatin was strong and created what favorable comment is due the production. Walker Whiteside 13, 14 presented Hamlet and The Red Cockade before fair sized audiences. His work in Hamlet is commendable. Corinne 16.——GRAND (O. Stair, manager): For Fair Virginia is a clean pretty play, and is always a welcome visitor. Large audiences were in attendance 8-10. Russ Whytal has good support. Human Hearts did its usual large business 11-14. McFadden's Row of Flats 15-17.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): Sapho 7 to S. R. O. Alberta Gallatin and Frank Lander, in the leading roles, were fine, and Hudson Liston pleased many old admirers. Kelcey-Shannon co. presented The Moth and the Flame to a large and highly pleased house 8. Harrison J. Wolfe 12 canceled. For Fair Virginia 14. Walker Whiteside 17. Side Tracked 16. A Hot Old Time 20. Robert B. Mantell 21. Field's Minstrels 23.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Walker Whiteside presented Hamlet to a large audience 12; giving satisfaction. Sapho 13 was suppressed by the police. A Hot Old Time 14; interesting entertainment; good house.——GRAND OPERA HOUSE (Lee Getter, manager): All Aboard 12-14; good co.; fair business. Lennon Stock co. 26-31.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): For Fair Virginia 4; fair business. Young Opera co. 5-10, presented La Mascotte, Said Pasha, The Chimes of Normandy, Billee Taylor, and Boccaccio; S. R. O. Engagement extended 12-17. Field's Minstrels 21.——ITEM: Hereafter the Young co. will be known as the Robinson Opera co.

SAULT STE. MARIE.—SOO OPERA HOUSE (Harry Booker, manager): Frank E. Long Feb. 26-3 in The Smugglers, The Sunny South, In California, Jefferson Jones from Boston, The Harvest Home, and The Fatal Wedding; good business. Walker Whiteside 26. What Happened to Jones April 4. J. K. Emmet and Lottie Gilson 12.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): A Stranger in New York pleased good house 8. Side Tracked to small business 10; unsatisfactory performance. For Fair Virginia 19. Robert B. Mantell 22. Otis Skinner 24.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): Kelcey-Shannon co. in The Moth and the Flame to big business 10. Sun's Minstrels 16. For Fair Virginia 17. Shore Acres 20. The Heart of Chicago 26. Sis Hopkins 30.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Finnigan's 400 16. The Little Host 17.——EMPIRE THEATRE (Walters and Peltier, managers): Sapho gave satisfaction to good house 12. Alberta Gallatin was clever.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Irving French co. 8-10; capable co.; fair business. Repertoire: A Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship. For Fair Virginia 19. Three of a Kind 20.

JACKSON.—ATHENAEUM (H. J. Porter, manager): A Stranger in New York 6; fair and pleased house. Side Tracked 8; good business. Kelcey-Shannon co. in The Moth and the Flame 9; good house; satisfaction given. Corinne 15. A Hot Old Time 16.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Sapho 10 gave satisfaction to crowded house. Side Tracked 12 pleased good business. A Hot Old Time 15. For Fair Virginia 20.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): A Hot Old Time 12; fair house. Shore Acres 22. The Heart of Chicago April 6.

OWOSSO.—SALISBURY'S OPERA HOUSE (C. E. Salisbury, manager): Harrison J. Wolfe 9 canceled. Finnigan's 400 15. John Griffith 21. Rose Melville 28. Sun's Minstrels April 3. Under the Dome 13.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Kelcey-Shannon co. in The Moth and the Flame 13 pleased a large house. Sapho 14; S. R. O. Alberta Gallatin was good. For Fair Virginia 16.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Harrison J. Wolfe in A Lucrative Liar failed to appear 8. Passion Play pictures drew light business 12. Sapho 14. Otis Skinner 22.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Side Tracked pleased a crowded house 9. A Hot Old Time 13; small but pleased house. Bryan's Comedians 19-24.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): Sun's Minstrels 17. The Little Host 19. F. Hopkinson Smith 21. Otis Skinner 29.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Finnigan's 400 12 pleased a good house. John Griffith 16.

CALUMET.—ITALIAN OPERA HOUSE (John D. Cuddihy, manager): Rentz-Santley co. 12; packed house; satisfaction given.

HOUGHTON.—ARMORY OPERA HOUSE (Charles V. Hendrickson, manager): Rentz-Santley co. 10; S. R. O.; satisfaction given.

MINNESOTA.

OWATONNA.—METROPOLITAN OPERA HOUSE (A. K. Ware, manager): Remember the Maine 6; small house; performance ordinary. The Shamrock and the Rose (local) 17. McCarthy's Mishaps 19. Georgia Minstrels 20.——AUDITORIUM (F. M. Smersch, manager): Cleveland Minstrels 12; fair business; poor performance.——ITEM: The Metropolitan Opera House has been leased by A. K. Ware, owner of the Northfield Auditorium, who will manage it in connection with other Southern Minnesota houses in his circuit.

MANKATO.—MANKATO THEATRE (Bear and Beall, lessees and managers; C. H. Griebie, Jr., resident manager): A Yenuine Yentleman 7; fair house and performance. What Happened to Jones 8; good house; audience satisfied. A Bachelor's Honeymoon 12; good performance; fair house. Fanny Rice 22. McCarthy's Mishaps 23. Scalchi Concert co. April 2.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, owner and manager): Rentz-Santley co. 6; good business. Sporting Life 10; S. R. O.; good cast; well staged. The Hottest Coon in Dixie 12; fair business. Jeffries-Sharkey pictures 16. Fanny Rice 19. The Highwayman 23. What Happened to Jones 24. A Yenuine Yentleman 26. Walsh-MacDowell co. 30, 31.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Sporting Life 8; S. R. O.; fine attraction. Sousa's Band 13. Next Door 16. The Telephone Girl 20. Fannie Rice 23.

AUSTIN.—OPERA HOUSE (C. H. Davidson, manager): Cleveland's Minstrels 10; good business; poor co. McCarthy's Mishaps 16. Frederick Warde 17. Della Rocco co. 20. Shepherd's Minstrels 23.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Ben Hendricks in A Yenuine Yentleman 6; poor co. and business. A New Partner (local) 17. McCarthy's Mishaps 26. John Dillon 31.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Yenuine Yentleman 10; fair business; good performance. For Honor's Sake (local) 17. The Telephone Girl 19.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Harry Corson Clarke in What Happened to Jones to fair sized house 9; audience pleased.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): What Happened to Jones 6; fair business; good performance. A Yenuine Yentleman 10; fair business; pleased audience. Cleveland's Minstrels 13.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, manager): Harry Corson Clarke 14. Max Bendix co. 16.

FERGUS FALLS.—LYCEUM THEATRE (W. R. Smith, manager): Harry Corson Clarke in What Happened to Jones 10; good house; good co.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Remember the Maine 7; good performance; fair house. A Bachelor's Honeymoon 13.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, manager): John Dillon 18. McCarthy's Mishaps 26.

MISSISSIPPI.

GREENVILLE.—LAKE'S OPERA HOUSE (H. E. March, manager): The Christian interested a large house 8. Effie Ellsler as Glory Quayle is the same winning actress we have always admired; co. excellent. Faust, with Erroll Dunbar, Genevieve Caine, George Trimble, and Mrs. Selby Tapsfield in the principal parts, to big business 12; audience pleased. Olympia Opera co. 14-16.

M'COMB CITY.—NEW OPERA HOUSE (C. W. Crabb, manager): Robson Theatre co. (return) 8-10 in The Convict's Daughter, A Bachelor's Dilemma, The Inventor, and Camille; large business; audiences pleased. Mollie Nelson, T. W. Robson, and May Pfaff were good. A Texas Steer 17.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Morrison's Faust 9; good business. Ruble-Kreyer co. 12-14. A Texas Steer 16. Jefferson Comedy co. 19. The Little Minister 29.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Krause-Taylor co. 12-17 opened to S. R. O. Ruble-Kreyer co. 19-21. Murray and Mack April 13.

COLUMBUS.—O'NEILL THEATRE (Gardner and Selig, managers): Morrison's Faust 13. Olympia Opera co. 19.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): Arizona 10; large house; performance excellent. West's Minstrels 16. Secret Service 17.——LYCEUM THEATRE (C. U. Philley, manager): The City of New York 4, 5 satisfied fair audiences. Stowe's U. T. C. 6, 7; good business. A Hot Old Time 8, 9; S. R. O.; performances good. Sowing the Wind 11, 12; packed house.——ITEM: The members of the Northwest Missouri Press Association attended the Lyceum in a body 9, as guests of Manager Philley.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Midnight in Chinatown 6; fair house; satisfactory performance. The Little Minister 9. Other People's Money 11; large audience; well received. West's Minstrels 12, 13; good business. One hundred and fifty Elks attended. In Atlantic City 14. A Poor Relation 16, 17. The Air Ship (return) 18.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Just for Fun 8 (by pupils of Kate Ellis Peed's School of Dramatic Art) to good business. Thomas McClary lectured to big business 10.——NORMAL AUDITORIUM (George Howe, manager): Park Sisters 15.

SPRINGFIELD.—BALDWIN THEATRE (Brooks and Houston, managers): Other People's Money 7; large audience; excellent performance. The Little Minister 8. Myrkle and Harder co. 12-17. A Poor Relation 19, 20. The Air Ship 22. Mozart Symphony Club 23. Arizona 24.

FULTON.—GRAND OPERA HOUSE (Bolton and Randolph, managers): Vaudeville (local) 9; S. R. O.; entertainment amusing. The Crows opened for a week 12 in The Castaway to S. R. O.

WEBB CITY.—OPERA HOUSE (W. S. Montgomery, manager): The Girl from Chili 4. Other People's Money 8, and the Myrkle and Harder co. in The Engineer 11, pleased full houses.

HANNIBAL.—PARK THEATRE (J. B. Price, manager): Eugenie Blair in A Lady of Quality 5; fair business. Murray Comedy co. 12-17.——ITEM: Eugenie Blair and co. were snowbound here for four days.

FAYETTE.—OPERA HOUSE (Lee Holladay, manager): Leopold Godowsky, pianist 5; large audience; receipts $319.50. Novelty Entertainers (return) 14.

NEVADA.—MOORE'S OPERA HOUSE (E. H. Stettmund, manager): Morey Stock co. 5-10 broke all records; excellent co. A Poor Relation 12. The Air Ship 10. Rice's Specialty co. 22.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): De Witt Miller 10; crowded house. Old Uncle Jed 12. A Hot Old Time 13.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Other People's Money 16.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, manager): Beach and Bowers' Minstrels 14. The Crows 19-24. A Breezy Time 30.

LEXINGTON.—NEW GRAND OPERA HOUSE (J. C. Venerable, manager): The Air Ship canceled 10. Other People's Money 17.

MEXICO.—FERRIS GRAND (Hatton and Glendennin, managers): Dark.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Rice's Specialty co. 25.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Toll Gate Inn 4-6; good business. The Flints 11-14. Walsh-MacDowell co. 15-17. The Flints 18-20. Scalchi Concert co. 21. Richards and Pringle's Minstrels 22-24. Harry Corson Clarke 25, 26.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): A Mother's Love, and Fun in the Kitchen 11-17; good houses. Quo Vadis 18-24.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): The Flints (hypnotists, 5-10; crowded houses. Georgia Minstrels 19. Walsh-MacDowell co. 20. What Happened to Jones 24.

ANACONDA.—THEATRE MARGARET (H. F. Collins, manager): Toll Gate Inn 7; fair business; co. and play well received. Walsh-MacDowell co. 18, 19. Scalchi Concert co. 20.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Walsh-MacDowell co. 14. Georgia Minstrels 16. Scalchi Concert co. 17.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Scalchi Concert co. 19. Toll Gate Inn 28.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Arizona 9; crowded house; well balanced co. Sowing the Wind 14. Secret Service 16. West's Minstrels 17. Hennessy Leroyle 21. The Village Postmaster 27. James-Kidder-Hanford co. 30.——THE FUNKE (Crawford and Zehrung, managers): Next Door 7, 8; good houses; performance fair. Richards, Pringle, Rusco and Holland's Minstrels 10; well filled house. Manhattan Stock co. 12-17 opened in A Chain of Evidence to crowded house. Myrkle and Harder co. 19-24. The Flints 26-31.

FREMONT.—LOVE'S THEATRE (M. M. Irwin, manager): Knobs o' Tennessee opened its tour here 12 to fair business. Robert Germaine as Joe Preston is a handsome and very clever leading man. He is assisted ably by Kate Toncray, Alice Marble, William Atherton, J. A. Serrion, Warren Ashley, and others. Devil's Auction 14. Manhattan Stock co. 19-24.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): Sweeney and Alvido's Minstrels 6; poor house; fair performance. Black Crook, Jr., 9; fair business; good scenery; co. poor. Other People's Money 20.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Uncle Josh Spruceby 15.——STEELE'S OPERA HOUSE (A. V. Pease, manager): Dark.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Rusco and Holland's Minstrels 8; large houses; good performance; receipts $345. Knobs o' Tennessee 16.

GRAND ISLAND.—BARTENBACH'S OPERA HOUSE (H. J. Bartenbach, manager): Richards, Pringle, Rusco and Holland's Minstrels 9; S. R. O.; satisfaction given. Devil's Auction 15.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): Black Crook, Jr., 13. Uncle Josh Spruceby 17. A Poor Relation April 5.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Pauline and Carnaveaux, hypnotists, 8-10; big houses. Reno Novelty co. 21.

YORK.—AUDITORIUM (J. A. Parks, manager): Clare Vaughn Wales Concert co. 5.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Knobs o' Tennessee 13.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. R. Purcell, manager): Dark.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): The Air Ship 26.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Girl from Maxim's 7. Lewis Morrison in Frederick the Great 9 pleased a good house. Zaza 13. Daniel Sully 14. Fritz in a Madhouse 16. Chauncey Olcott 20. Corse Payton co. 26.——PARK THEATRE (Ormsby A. Court, manager): Cracker Jacks 8-10; S. R. O. Big Sensation 12-14 pleased big houses. A Breach of Promise 15-17. Elroy Stock co. 19-24.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): A Female Drummer 8 drew a good house and pleased. His Excellency the Governor 10. Shea-McAuliffe co. opened for a week 11. Bills for week: The Man o' War's Man, Niobe, Southern Chimes, Under Sealed Orders, The Lights o' London, and Escaped from Sing Sing. Daniel Sully 22. Robinson Opera co. 26-28.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): The Little Minister 7. Diamond Brothers' Minstrels 8; good performance; fair house. Graham's Southern Specialty co. 17 canceled. True Irish Hearts 20. D'Ormond-Fuller co. April 2-7.

NASHUA.—THEATRE (A. H. Davis, manager): Wolford-Sheridan co. closed a successful engagement 10. Zaza 12. Daniel Sully in The Parish Priest 13; fine presentation; good house. Fritz in a Madhouse 17. Katharine Rober co. 19-24.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Diamond Brothers' Minstrels 9 gave satisfaction to a fair house. Burrill Comedy co. 19-24.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Diamond Brothers' Minstrels 10; satisfactory entertainment; good house. Grimes' Cellar Door 22. A Trip to Chinatown April 13.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Mary Sanders 16 canceled.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): Henry Miller 10 in The Only Way. Sawtelle Dramatic co. opened 12 for a week to a crowded house, and business has continues fine. Repertoire: The Victoria Cross, On the Hudson, Lost at Sea, A Country Courtship, A Race for Life, A Daughter of the Mines, Chattanooga '61, May Blossom, Across the Continent, and The Midnight Flood. An American Girl 20. U. T. C. 24. The Girl from Maxim's 27. The Sunshine of Paradise Alley 28. Queen Esther (local) 29, 30. A Stranger in New York 31. Maude Adams April 5. Modjeska 6.

PATERSON.—EDEN THEATRE (H. E. Toovey, manager): Merry Revelers 12-14; fair houses; first class. The King of the Opium Ring 15-17; good house; co. capable; scenic effects fine. Gibney-Hoeffler co. 19-21.——OPERA HOUSE (John J. Goetchius, manager): Corse Payton's Stock co. 12-17; good audiences. Plays: On the Rappahannock, Woman Against Woman, A Runaway Wife, Alone in London, The Banker's Daughter, Eagle's Nest, Falsely Accused, The First Families of Virginia, The White Slave, A Member of Congress, and For His Sake. Co. meritorious.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): Man's Enemy to large and enthusiastic audience 12-14. Theodore Babbock and Dorothy Rossmore were excellent, and the rest of the co. was good. Merry Revelers 15-17 opened to fair house. The Livingstons, the Casino Comedy Four, and Flora Parker made hits. A Wise Guy 19-21. Remember the Maine 22-24.

BRIDGETON.—MOORE'S OPERA HOUSE (W. J. Moore, manager): 'Way Down East 14; packed house; receipts $400; finest performance of season. Cineograph co. 15. Man's Enemy 16. Blind Tom 17. Gorton's Minstrels 19. The American Girl 22. Sawtelle Dramatic co. (return) 26-31.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Hi Hubbard 7; fair house; poor performance. Henry Miller in The Only Way 9. 'Way Down East 12, 13; big houses; co. good.

LAKEWOOD.—ACADEMY OF MUSIC (J. B. Dickinson, manager): Blind Tom 7; fair business. Mamma's Pet 14; co. and business good. Gorton's Minstrels 24.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Remember the Maine 16. A Guilty Mother 20. Gorton's Minstrels 26. The American Girl 30.

BOONTON.—HARRIS' LYCEUM (Harris Brothers, managers): Remember the Maine 15. Welsh Brothers' U. T. C. 17.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Remember the Maine 14 pleased large audience. Welsh Brothers' U. T. C. 19.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Remember the Maine 13 packed house; good performance. Welsh Brothers' U. T. C. 20.

NEW MEXICO.

ALBUQUERQUE.—NEW OPERA HOUSE (Charles F. Riggs, manager): Too Much Money 10, 11; good business; performances good.——ORCHESTRION HALL (Charles F. Riggs, manager): Dark.

LAS VEGAS.—DUNCAN OPERA HOUSE (B. C. Pittenger, manager): Too Much Money 12. Barlow Brothers' Minstrels 14.

NEW YORK.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark manager): Waite's Stock co. in The Waifs of New York, The Ticket of Leave Man, The Orphans of New York, Behind the Rockies, Out in the Streets, Signal Lights, Adrift in a Great City, and False Colors, had good business and pleased, 5-10. Uncle Josh Spruceby had S. R. O. 12; satisfaction given. The Katzenjammer Kids were fairly well received 13. Jefferson De Angelis in The Jolly Musketeers gave satisfaction to a crowded house 15. The Katzenjammer Kids (return date) 16. The Royal Box 17. Church-Cook Stock co. 19-24.——BIJOU THEATRE (P. M. Cooley, manager): Dark.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): James A. Herne in Sag Harbor 9; beautiful play by fair co.; S. R. O. At Piney Ridge 10; S. R. O.; satisfactory performances. Shannon of the Sixth 12; good house; audience pleased. Why Smith Left Home 14 delighted good house. A Day and a Night 15. The Gunner's Mate 16. Kellar 17. De Wolf Hopper 20. A New York Brewer 21. Through the Breakers 22. Dad's in Harness 24. Modjeska 28. The Katzenjammer Kids 30. The Cherry Pickers 31.——ITEM: Manager Benedict has placed a number of handsome palms in the lobby of the Van Curler.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): Edward Harrigan 8 in Nugent the Rubber and Old Lavender; fair business. James A. Herne in Sag Harbor 10; big business; fine performance. A Day and a Night 16, 17. Kellar 19. De Wolf Hopper 21.——JACOBS' LYCEUM (H. R. Jacobs, manager): Shannon of the Sixth 8-10; good business. Elroy Stock co. opened for a week 12 to good business, playing The White Squadron. The cast includes J. H. Cook and Lottie Church. Other plays: The Land of the Midnight Sun, An Actor's Romance, Northern Lights, and The District Fair. Side Tracked 19-21.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Ah-Foon and his vaudeville co. failed to give satisfaction to fair sized audiences 10; weak attraction. Why Smith Left Home was excellently acted 12 by a co. headed by Macklyn Arbuckle, and Annie Yeamans; medium business. A good co. appeared in A Day and a Night in New York 14 to fair business. Pleasing specialties by Frank Doane, Charles L. Warren, Ryan and Reagan, Hattie Williams, Sara Carr, Genevra Gibson, and the Clayton Sisters. Master and Men (local) 16. The Gunner's Mate 17. A Colonial Girl 21. King of the Opium Ring 22. Thomas E. Shea 26-31.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): George W. Wilson co. closed a large week's business 10; audiences delighted. Bills last half of week: The Governor, The Great Diamond Robbery, The Romany Rye, Why Dudley was Hypnotized, and The Messenger from Jarvis Section. The Gunner's Mate 12; fair and pleased audience. Egypta (local) 13, 14; big business. The Sunshine of Paradise Alley 16, 17. Kellar 20.——ITEM: La Petite Adelaide is spending a few days in town.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): Edward Harrigan in Nugent the Rubber and Old Lavender 10 pleased a fair audience. Gibney-Hoeffler co. 12-17. Plays presented the first half of the week: The Woman in Black, The New Charity Ball, and The Last Stroke. Specialties were introduced by De Hollis and Valora, Fred Gooding, Billie Stanford, Mabel Fowler, and Cliff Farrell; performances good; large business. George W. Wilson co. 19-24.

AMSTERDAM.—OPERA HOUSE (George McClumpha, manager): A packed house witnessed the return of At Piney Ridge 9, and was thoroughly delighted. George W. Wilson co. 12-14; good business; co. good. Plays: Harbor Lights, The Great Diamond Robbery, The Luck of a Factory Girl, and The Romany Rye. Kellar 21. A Bunch of Keys 22. Boston Ladies' Symphony Orchestra 23. Elks' Minstrels 27. The Katzenjammer Kids 29. The Cherry Pickers 30.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; John L. Kerr, manager): Andrew Mack in The Last of the Rohans drew fair and satisfied audiences 8, 9. The Rogers Brothers in Wall Street 13. De Wolf Hopper 23.——BASTABLE THEATRE (Sam S. Shubert, manager): The stock co. in Diplomacy drew large houses 12-17, and no one could complain of the quality of the entertainment. Nancy and Co. 19-24.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Sapho before good audience 12-14. A Battle Scarred Hero pleased fine houses 15-17. Muldoon's Picnic 19-21. Faust 22-24.——LYCEUM THEATRE (A. E. Wolff, manager): Jefferson De Angelis in The Jolly Musketeers to large houses 12, 13. The Rogers Brothers in Wall Street 15. Mildred Holland in Aria to pleased audiences 16, 17. De Wolf Hopper 24.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): The Turtle 8; good house. Kellar pleased large house 12. Uncle Josh Spruceby 13; large house. Jeffries-Sharkey pictures 14, 15; fair business. Jefferson De Angelis 16. The Katzenjammer Kids 17. Waite's Stock co. 19, 20, and 22-24. The Moth and the Flame 21.——GLOBE THEATRE (E. L. Johnson, manager): The Parisian Belles 22-24.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): The Turtle drew a large house 9, but failed to please. Most of the women in the audience left before the performance was over. Jeffries-Sharkey pictures 13; large audience. Sapho 31.——ITEMS: Sophia Burnham is resting for a few days at her home here.—Former Manager C. A. Bird left here 11 to join the Rays.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): Muldoon's Picnic 8-10; fair performance. Brown's in Town 12-14; co. good.——RAND'S OPERA HOUSE (Martin and Halligan, managers): The Gunner's Mate 13; good house; performance first-class. Wilson Stock co. 15-17.——ITEM: John Ensign, assistant treasurer of the Griswold, has joined Martin's U. T. C. as treasurer.

GLENS FALLS.—EMPIRE THEATRE (W. F. Bissell, manager): James A. Herne in Sag Harbor 8; big business; excellent performance. The Merchant of Venice 12; big business; pleased audience. Edward Harrigan 15. A Colonial Girl 24. Mlle. Fifi 26.——OPERA HOUSE (F. E. Pruyn, manager): The Gunner's Mate 14.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Elroy Stock co. filled a successful engagement 5-10, presenting The White Squadron, The Land of the Midnight Sun, The District Fair, An Actor's Romance, The Midnight Alarm, Northern Lights, The Police Patrol, and She. Kellar 15. Jefferson De Angelis 19.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): Andrew Mack in The Last of the Rohans pleased a fair house 10. Kellar to good business 13. The Katzenjammer Kids delighted good houses 14, 15. Mlle. Fifi 21. A Milk White Flag 27. Edward Harrigan 29. The Princess Chic 31.

ONEONTA.—NEW THEATRE (George B. Baird, manager): Frank L. Goodwin's co. gave second presentation of Sapho 8 to good house and pleased. Empire Stock co. opened for a week 12 to crowded house in The Stowaway, giving satisfaction. Boston Ladies' Symphony Orchestra 19. 'Way Down East April 9.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Al Reeves' co. 8 pleased large audience. Muldoon's Picnic 12; small house; performance fair. Shannon of the Sixth 15. Andrews Opera co. 19. Bon Ton Burlesquers 22. Faust 26. A Bunch of Keys 29. A Trip to Chinatown April 2.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Muldoon's Picnic 9 pleased a good house. Jefferson De Angelis 20. The Katzenjammer Kids 23, 24. A Bunch of Keys 27. Modjeska 30. A Milk White Flag April 2. A Trip to Chinatown 4. The Corner Grocery 6. Sapho 14.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): Al. Reeves' co. 9 pleased topheavy house. Mildred Holland in Aria 10; excellent play and co.; good house. Kellar 14. Humpty Dumpty 16. The Katzenjammer Kids 19. A Battle Scarred Hero 20. Sapho 29. A Milk White Flag 30.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Gibney-Hoeffler co. closed a successful engagement 10. Maude Adams in The Little Minister 12. Al. Reeves' co. (return) 16. Mlle. Fifi

19. A Colonial Girl 20. King of the Opium Ring 21. Press Club Minstrels 22. Himmelein's Ideals 26-31.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Why Smith Left Home 13; packed house; audience delighted. Edward Harrigan 17. A Colonial Girl 22. Shenandoah 27.——BROADWAY THEATRE (George Corliss, manager): Dark.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): La Porte Comedy co. closed a week's engagement 10 to fair business. Cinematograph 17, 18 canceled. Manhattan Club Burlesquers 20. Edward Harrigan 27.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (M. Reis, lessee; S. S. Vail, manager): Jack and the Beanstalk 8. Uncle Josh Spruceby 15. Guy Brothers' Minstrels 17. Humpty Dumpty 19. Kelcey-Shannon co. 20.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): At Piney Ridge 8; good business; play well staged and well acted. The Gunner's Mate 15. Edward Harrigan 19. Manhattan Club Burlesquers 22. Sapho 26.

UTICA.—OPERA HOUSE (Sam S. Shubert, manager): Uncle Josh Spruceby drew full houses 9, 10. The Rogers Brothers in Wall Street 12. Humpty Dumpty to fair audience 13, 14. De Wolf Hopper 22. A Bunch of Keys 23, 24. Sapho 27.

HUDSON.—OPERA HOUSE: Edward Harrigan in Old Lavender to fair business 13.; hearty reception given to the polished acting of Mr. Harrigan. Town Topics 21. Bon Ton Burlesquers 24. Sousa's Band April 3.

FISHKILL-ON-HUDSON.—ACADEMY OF MUSIC (Clark and Peattie, managers): Crockett's Comedians 15; first-class performance; large house. King of the Opium Ring 20. The Wealthy Widow Wiggles 22. Edward Harrigan 12 canceled.

WAVERLY.—OPERA HOUSE (J. K. Murdoch, manager): The Sunshine of Paradise Alley drew a large house 10. Boston Ladies Symphony Orchestra delighted a large house 12. What Happened to Jones 20. Stetson's U. T. C. 27.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): Humpty Dumpty pleased a fair audience 12. A Battle Scarred Hero 13; large house; performance good. Jefferson De Angelis 22.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, managers): The Sunshine of Paradise Alley 12 gave satisfaction to good house. Manhattan Club 17. Brown's in Town 20.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): Shannon of the Sixth 14 pleased a fair audience. W. H. Powers was suffering from a dislocated shoulder. Brown's in Town 21.

MIDDLETOWN.—CASINO THEATRE (Odell S. Hathaway, manager): A Merry Chase 14; good house; audience pleased. Mlle. Fifi 17. A Colonial Girl 19. The Wealthy Widow Wiggles 21.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Muldoon's Picnic 8; light house. A Battle Scarred Hero 14; light house; audience pleased. Dad in Harness 19. Jefferson De Angelis 21.

PORT JERVIS.—GRAND OPERA HOUSE (W. A. Kadel, manager): Welsh Brothers' U. T. C. pleased large audiences 10. Mlle. Fifi 16. The Irish Queen (local) 17.

PENN YAN.—YATES LYCEUM (E. M. Groot, manager): Manhattan Burlesquers 12; fair performance and business. Great Eastern Stock co. 17. The Turtle 20. Andrews Opera co. 23.

NIAGARA FALLS.—INTERNATIONAL THEATRE (John Laughlin, manager): Kellar 8; large house; all pleased. Humpty Dumpty 17. Adolph Philipp 19. U. T. C. 24.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Myles McCarthy failed to appear 13. Manhattan Club Burlesquers 19. The Katzenjammer Kids 24. Edward Harrigan 26.

RONDOUT.—LISCOMB'S OPERA HOUSE (George C. Liscomb, manager): Ah Foon 16, 17. Ein New Yorker Brauer 19.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Al. Reeves' co. pleased a good house 10. 'Way Down East 28. The Princess Chic April 2.

PERRY.—AUDITORIUM (H. A. Cole, manager): Moving pictures 10; good house. The Old Hickory Farm (local) 15. What Happened to Jones 27.

MIDDLEPORT.—OPERA HOUSE (Hinchey and Vary, managers): Stetson's U. T. C. 22. Great Eastern Stock co. April 2, 3. White's Faust 11.

LOCKPORT.—HODGE OPERA HOUSE (W. B. Lerch, manager): Shannon of the Sixth 16. Stetson's U. T. C. 19.

ALBION.—GRAND OPERA HOUSE (M. H. Rider and Co., managers): The Turtle 12 canceled. Stetson's U. T. C. 20.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Edward Harrigan 16. Dad in Harness 23.

LOWVILLE.—NEW TOWN HALL (George Sherwood, chairman): Muldoon's Picnic 5. The Sunshine of Paradise Alley 13. Dad in Harness 20.

MEDINA.—BENT'S OPERA HOUSE (Cooper and Hood, managers): U. T. C. 21. Great Eastern Stock co. 29-31.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Jeffries-Sharkey pictures 7 to fair business. Andrews Opera co. 19.

WARSAW.—OPERA HOUSE (E. E. Baker, manager): Muldoon's Picnic 14; satisfactory performance; fair business. What Happened to Jones 26.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): Ein New Yorker Brauer 15. The Corner Grocery 29.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): The Merchant of Venice 13; satisfactory performance; good audience. The Little Minister 23.

FREDONIA.—GRAND OPERA HOUSE (Potter and Cook, managers): The Turtle failed to appear 15.

NORTH CAROLINA.

RALEIGH.—ACADEMY OF MUSIC (R. C. Rivers, manager): Quo Vadis 12; splendid business; performance pleasing. James Young in Lord Byron 13. A representative audience attended and recognized Mr. Young's talent by strong applause.——ITEM: Mr. Young lectured on Shakespeare before the Monday Evening Club.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): An Indiana Romance 7; good house and co. Robert Downing was excellent. Joshua Simpkins 14. Quo Vadis 19. Ottumwas postponed from 9 to 29.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Joshua Simpkins 10; good house; audiences pleased. An Indiana Romance 14. Brown's in Town 20. Music Festival 21, 22.

ELIZABETH CITY.—ACADEMY OF MUSIC (Louis Selig, manager): The American Girl 9 delighted a large audience. Lee Glencora Cook entertained a fair audience 12.

NEW BERNE.—MASONIC OPERA HOUSE (J. C. Green, manager): Boston Star Concert co. 7; small house. Herald Square Opera co. 16, 17.

CHARLOTTE.—OPERA HOUSE (Nat Gray, manager): Robert Downing in An Indiana Romance 12; small business; performance poor.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Quo Vadis 13; good house; performance excellent.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (C. P. Walker, manager): The Hottest Coon in Dixie (return date 7; performance cut to catch train; large audience in bad humor. Max Bendix, violinist, 12. What Happened to Jones 13. Walsh-MacDowell co. 23, 24. Scalchi Concert co. 27.——ITEMS: A local club has been organized for the study of dramatic literature.—Rehearsals for The Chimes of Normandy are also being conducted by local talent.—The Arion Club has organized permanently.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): The Hottest Coon in Dixie attracted fair business and gave satisfaction 6. Queen Esther (local) drew good houses 9, 10. Max Bendix 13. What Happened to Jones 15. Scalchi Concert co. 28. Walsh-MacDowell co. 29.

WAHPETON.—OPERA HOUSE (R. W. Beatty, manager): The Hottest Coon in Dixie 8; fair house; pleased audience. Harry Corson Clarke in What Happened to Jones 12; good house; pleased audience.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): What Happened to Jones 19. Richards and Pringle's Minstrels April 5.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): William H. Crane in A Rich Man's Son to good business 7. The play would fall flat if it were interpreted by an inferior co. Children of the Ghetto to good business 12, 13. The cast was excellent, but the play did not meet with general favor.——PARK THEATRE (Harry E. Feicht, manager): The High Rollers 8-10; S. R. O. Specialties of merit were few, and the burlesque was far from being a great mirth exciter. Hearts of the Blue Ridge (return) 12-14; S. R. O. The melodrama was appropriately mounted and well played. Fads and Follies 22-24. Humpty Dumpty 26-28. A Temperance Town 29-31. Two Married Men April 2-4. The Irish Alderman 5-7. City Club 9-11.——ITEMS: Fred Knight, a local scenic artist, is designing complete new scenery for Hearts of the Blue Ridge.—The privilege of designing the floats to be used in the celebration of Admiral Dewey upon his visit to our city in June, has been granted to Manager Feicht. The director generalship of the celebration was also offered to Mr. Feicht, but he could not accept on account of his departure for Europe at the close of regular season at the Park.

J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business-manager): W. H. Crane in A Rich Man's Son filled the house 9. The play was the weakest thing Mr. Crane has appeared in, and was a great disappointment. Viola Allen in The Christian to packed houses 14, 15. John Drew in The Tyranny of Tears 17; big house. Francis Wilson 23, 24. Three Little Lambs 26, 27. 'Way Down East 29-31.——LYCEUM THEATRE (Frank Burt, manager): The Rays in A Hot Old Time 12-14 caused more laughter than any co. that has appeared this season. Specialties by Hayes and Healy, Querita Vincent, and Emma Francis. Business very good.——BURT'S THEATRE (Frank Burt, manager): The receipts from vaudeville were not satisfactory, and Manager Burt has again resumed combinations. The J. W. Carner co. opened for two weeks 11, producing first week, East Lynne, Master and Man, and Rip Van Winkle; business fair.

C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Dorothy Lewis in Hearts of the Blue Ridge 8; pleasing performance; fair house. The star's work was enjoyed, as was the playing of Robert Leeland, W. T. Clark, Edwin Clarke, Ned Risley, Lawrence Lee, Ed. J. Fisher, Ben Green, and Ella Miller, and Ella Laurence. The Irish Alderman 10; small house; performance satisfactory. A Jolly Lot 12; medium business; the specialties by Ned Burke, Ed. and Lena Davenport, the Edwins, J. P. Gallagher, Jackson Sisters, Lorine Quillen, and the Prentice Trio gave satisfaction. Davis' U. T. C. 17. Blue Jeans 21.——ITEMS: Laurence Lee has closed with Dorothy Lewis.—C. M. Sprague is visiting friends here.

W. H. McGOWN.

AKRON.—GRAND OPERA HOUSE (W. F. Stickle, manager): Sam T. Jack's co. 10; well-filled house. Hits were made by Maddox and Wayne, Griffin and Cunningham, Hazelton and Beach, the Goolmans, Sarah Morris, Mlle. Beatrice, and Gracie Lawrence. Ein New Yorker Brauer 12; large house; co. good. The Wealthy Widow Wiggles 13; medium house; co. fair. Louis Haines, St. George Hussey, C. F. Lorraine, and May and H. Howard, were good. Andrew Mack in The Last of the Rohans 14; paying business; delighted audience. Jeffries-Sharkey pictures 15. Jack and the Beanstalk 16. Humpty Dumpty 23, 24.

ST. MARY'S.—GRAND OPERA HOUSE (H. G. McLain, manager): A Man of Mystery 8 canceled. Hearts of Oak 10; fine performances; good house. Dewey, the Hero of Manila disappointed a small house 13. Dr. Jekyll and Mr. Hyde 17. The Dazzler 22. The City of New York 27.——PEOPLE'S THEATRE (Boyer and Bennett, managers): Eldon's Comedians in A Country Sweetheart, Zig, The Fatal Letter, The Great Labor Strike, Cyclone, Cinderella, and Swan Swanson to good business 5-10. Specialties good. Lillian Tucker 19-21. Van Dyke and Eaton 26-31.

WARREN.—OPERA HOUSE (Elliott and Geiger, managers): Peck's Bad Boy to big business 6; co. fair. Jack and the Beanstalk 13. A Jay from Jayville 17. Because She Loved Him So 22. My Friend from India 27. Quo Vadis 31.——ITEM: The three-year lease on the Opera House, held by Elliott and Geiger, will expire April 1. It is uncertain who will secure the lease for the next period, but it is likely to be the present lessees.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Hearts of Oak 13; co. strong; packed house. Human Hearts 16. Two Married Men 17. Three of a Kind 19. Blue Jeans 20. Jack and the Beanstalk 21.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Night Owls 10; big house; audience pleased. The Irish Alderman 12; light house; co. fair. Fads and Follies 20, 21. The Little Host 23. The Dazzler 24.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. P. Robinson, manager): Creston Clarke 6; good business; performance very good. Bailey's U. T. C. 7; poor house. Remenyi Concert co. 10; fair audience. Miss Remenyi was ill and did not appear. A Black Sheep 13. The Deacon's Tribulations (local) 19. Dewey, the Hero of Manila 22. Pygmalion and Galatea (local) 23.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): A Country Visitor 12; small audience. The Heart of Chicago 13; fair audience; good attraction. New York Ladies' Trio 16. Sousa's Band matinee 20. Quo Vadis 20. The Royal Box 24. Scott's Minstrels 27. (Lyceum Course): Dr. A. A. Willets 27. (L. M. Lucks, manager): Because She Loved Him So 10. A Black Sheep 15. The Heart of Maryland 21.

EAST LIVERPOOL.—GRAND OPERA HOUSE (J. A. Norris, manager): Guy Brothers' Minstrels 8; good business; fair co. Jack and the Beanstalk 14. The Wealthy Widow Wiggles 15; small house; poor co. The Corner Grocery (return) 16; good business. Because She Loved Him So 17. Cameron Clemens co. 19-24. Uncle Josh Spruceby 26. Alexander Black 29. Smith Sisters' Concert co. 30. The Dairy Farm 31.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Baetz, manager): Ein New Yorker Brauer packed the house 10. Van Dyke and Eaton co. opened for a week 12 to S. R. O. Repertoire: Jack's Wife, Across the Trail, Mystic Mountain, Rip Van Winkle, An Enemy to the Czar, and The Smugglers. Harrison J. Wolfe 20.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Hi Henry's Minstrels 9; fine performance; packed house. Heath's Peck's Bad Boy 10; good business; specialties good. The Wealthy Widow Wiggles 12; poor house and performance. A Jay from Jayville 16. Kidnapped in New York 17. The Corner Grocery 19. Quo Vadis 30. U. T. C. 31.

GREENVILLE.—OPERA HOUSE (S. A. Dorman, manager): Two Merry Tramps 7 failed to please small audience. O'Hooligan's Wedding 8; fair audience. The Three Musketeers 12; excellent performance; fair audience. Two Married Men 15. Vogel and Deming's Minstrels 22.

MASSILLON.—NEW ARMORY (G. C. Haverstack, manager): Peck's Bad Boy 9 pleased a good sized audience. Hi Henry's Minstrels 12; crowded house; well received. Jack and the Beanstalk 15. Quo Vadis 29.——BUCHER'S OPERA HOUSE (Gustav J. Sailer, manager): Dark.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Cutter, manager): Peruchi-Beldini co. 5-10 in The Galley Slave, In Old Virginia, A Western Romance, Rip Van Winkle, The Hermit's Legacy, and The Matrimonial Bureau; fair business. The Heart of Maryland 17.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): The Irish Alderman 8; light house. A Jolly Lot 13; fair business. Josiah Joskins 17. Dewey, the Hero of Manila 19. Two Married Men 21. My Friend from India 23.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Wealthy Widow Wiggles 10; good house; audience applauded. Jack and the Beanstalk 17. Quo Vadis 23. Dr. Jekyll and Mr. Hyde 31.

LIMA.—FAUROT OPERA HOUSE (H. G. Hyde, manager): Ein New Yorker Brauer 7 to good business. Because She Loved Him So 8. A Jolly Lot to fair business 10. Eldon's Comedians 12-17 opened to capacity. Miss Remenyi Concert co. 19. Hearts of Oak 20. Francis Wilson 22. Two Married Men 24.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): A Man of Mystery 7 gave satisfaction to medium house. Sun's Minstrels 9; light business. Dewey, the Hero of Manila 14. Human Hearts 16.

HAMILTON.—GLOBE OPERA HOUSE (Thomas A. Smith, manager): Hearts of the Blue Ridge 10; large house. The Heart of Maryland 13; crowded house; appreciative audience. Blue Jeans 19. Hogan's Alley 24.

CANTON.—THE GRAND (M. C. Barber, manager): Because She Loved Him So 9. A Jay from Jayville 10; big business. The Wealthy Widow Wiggles 14; business fair. The Heart of Chicago 17. Jeffries-Sharkey pictures 21, 22.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): On account of the illness of his father John Griffith was unable to fill his engagement 9. Maloney's Wedding 14. Dewey, the Hero of Manila, 17. Hi Henry's Minstrels 19.

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Van Dyke and Eaton co. closed a successful week 10. The Heart of Chicago 14 drew well and pleased. A Black Sheep 16. Jack and the Beanstalk 19. Gertrude Coghlan 27.

NEW LEXINGTON.—SMITH'S OPERA HOUSE (T. J. Smith, manager): The Wealthy Widow Wiggles 7; light business. St. George Hussy kept the audience laughing; supporting co. weak. O'Hooligan's Wedding 22. Uncle Hez 26.

MT. VERNON.—WOODWARD OPERA HOUSE (Clements and Scott, managers): The Wealthy Widow Wiggles 5; small audience; performance fair. Finnigan's 400 22. Quo Vadis 27.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): W. H. Long's Stock co. closed a successful week 10. Hits were made by Billy Angeroth, Harry Leonzo, Madeline Williams, and Baby Melba.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Dewey, the Hero of Manila 10 pleased a good house. Sun's Minstrels to good house 12; audience pleased. The Drummer Boy of Shiloh 15-17.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Sevengala 12-17 pleased large audiences. The Heart of Maryland 19. Dewey, the Hero of Manila 24. Quo Vadis 29.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Dudley, manager): Jeffreys-Sharkey pictures 9, 10; light business. A Jay from Jayville 12; big house; good co. Corinne 21. Josiah Joskins 26.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): The Wealthy Widow Wiggles 8 and A Country Visitor 10 did not draw very heavily; performances fair. The Heart of Chicago 13.

CORNING.—MENOHAN'S OPERA HOUSE (John Menohan, manager): A Jay from Jayville 8; good house; audience disappointed. Empire Dramatic co. 15-17.

TORONTO.—CLARK OPERA HOUSE (E. C. Clark, manager): Guy Brothers' Minstrels pleased a small house 7. Peck's Bad Boy pleased a packed house 12. Quo Vadis 21. W. and J. Glee Club 29.

ASHTABULA.—AUDITORIUM: C. E. Richardson, acting manager): Quo Vadis 14.——SMITH'S OPERA HOUSE (James L. Smith, manager): The Trolley Party 12; small house; inferior attraction.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Andrew Mack in The Last of the Rohans 13; big business; audience delighted. At the White Horse Tavern 15. Jeffries-Sharkey pictures 16, 17.

MIDDLEPORT.—OPERA HOUSE (A. H. McBrier, manager): The Country Visitor 13; fair business; poor performance. Fields and Hanson's Minstrels 15.

GALION.—CITY OPERA HOUSE (S. E. Riblet, manager): Sun's Minstrels pleased a large house 8. The Heart of Chicago 21.——MANAGER OPERA HOUSE (Waldman and Rettig, managers): Dark.

CADIZ.—OPERA HOUSE (E. M. Brown, manager): Local minstrels 9; S. R. O.; audience pleased. Uncle Hez 16. Quo Vadis 22. Hunter Brothers, magicians, 27.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Hearts of the Blue Ridge 9; good business; performance satisfactory. Two Married Men 15. Vogel and Deming's Minstrels 21. Harrison J. Wolfe 28.

LORAIN.—WAGNER OPERA HOUSE (Charles Knapp, manager): The Trolley Party 10; good business; fair performance. Hi Henry's Minstrels 16.

CHICAGO.—OPERA HOUSE (Louis Simmermacher, manager): Maloney's Wedding pleased a large house 13. The Heart of Chicago 23.

CARROLLTON.—GRAND OPERA HOUSE (Kemmerer Brothers, managers): Uncle Hez 9. Oliver Labadie 22-24.

NAPOLEON.—OPERA HOUSE (J. M. Reiger, manager): Sun's Minstrels 13; good house; audience pleased. Eldon's Comedians 26-31.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, managers): Two Married Men 20. Hogan's Alley 26.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Scott's Minstrels 21. Hogan's Alley 28.

MIDDLETOWN.—SORG OPERA HOUSE (Paul A. Sorg, manager): The Heart of Maryland 12; good business; pleased audience. Scott's Minstrels 17.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Ein New Yorker Brauer 9; fair house. Irving French co. 15-17. Hi Henry's Minstrels 20.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): A Jolly Lot 16. Hearts of Oak 21. Two Married Men 30.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): At the White Horse Inn 13. Hearts of Oak 16.

LISBON.—SMILEY OPERA HOUSE (L. H. Miller, manager): Uncle Hez 7; fair audience. Hi Henry's Minstrels 10; crowded house.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Sevengala closed a week's engagement 5-10; fair business. O'Hooligan's Wedding 16.

GREENFIELD.—OPERA HOUSE (H. G. Simons, manager): Little Trixie failed to please a fair sized house 8. Boone, hypnotist, to small business 12.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): A Stranger in New York 9.

POMEROY.—OPERA HOUSE (J. M. Kaufman, manager): Sevengala 19-24.

CALDWELL.—OPERA HOUSE (L. H. Barry, manager): O'Hooligan's Wedding 23.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Because She Loved Him So 14.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE (O. V. Nix, manager): The Girl from Chili 9; fair business. Midnight in Chinatown 11; good attraction; topheavy house. Apollo Glee Club (local) 14.

EL RENO.—OPERA HOUSE (Wood Gresham, manager): Dark.

ENID.—OPERA HOUSE (K. A. Wald, manager): Hans Hanson 15.

OREGON.

LA GRANDE.—STEWARD'S OPERA HOUSE (Fred Moore, manager): Bucanam and Lambert 5; fair house. The Nominee 14. Sullivan's Southern Plantation co. 17. A Contented Woman 21.

SALEM.—REED'S OPERA HOUSE (Patton Brothers, managers): Who is Who 7; fair business; excellent performance. Jeffries-Sharkey pictures 12.

BAKER CITY.—NICHOLS BROTHERS' OPERA HOUSE (Nichols Brothers, managers): Buchanan Dramatic co. 12-17.

PENNSYLVANIA.

MAHANOY CITY.—GRAND OPERA HOUSE (J. J. Quirk, manager): Boston Ladies' Symphony Orchestra pleased a large audience 9. Lady Flora, with Gertrude Coghlan, drew a light house 14. The play is a delightful comedy, but the co., excepting Miss Coghlan, Flora Fairchild, and Alexander Kearney, were not well acquainted with their lines, and marred an otherwise creditable performance. A Trip to Coontown 15. A Milk White Flag 17.——HERSKER'S OPERA HOUSE (John Hersker, manager): Keystone Dramatic co. opened for a week 12 in Escaped from the Law to a large house; co. competent. Other plays: The Signal of Liberty, From Sire to Son, The Senator's Daughter, Mystery of Woodlawn, and The Heart of the Mountain. Monte Carlo Girls 19.——ITEMS: Millie May and Harry Werner, of this city, have gone to Allentown to join the American Concert co.—The Mendelssohn Glee Club gave a concert at Gilberton 14.—Manager Quirk, of the Grand, banqueted his attaches 9.—Manager Ferguson and the ushers of Ferguson's Theatre, Shenandoah, witnessed the performance of Escaped from the Law by the Keystone Dramatic co. at Hersker's 12.—The Weygnt Minstrels (local), of Easton, are in great demand, and gave two more performances at College Hill 8, 9.—George C. Wood, scenic artist, has left the Keystone Dramatic co. and gone to his home for a rest.—Roy Phillips, of Plainfield, N. J., has brought suit for $10,000 damages against the management of the Music Hall of that place for being ejected from a box, for which he held a coupon.—Ben Hur will be produced by local talent at South Easton 26, 27.—Naomi Mellon, who created such a favorable impression in the amateur production of A Heart of Gold, will be the star in A Hand of Iron, shortly to be presented.—Charles Hale visited members of the Lady Flora co. here 14.—M. J. Powers, of this place, has gone on the road giving illustrated lectures.—The Keystone Dramatic co. will close their season at Niagara Falls June 16, after having been out continuously fifty-eight weeks.

R. W. SHERTZINGER.

POTTSVILLE.—ACADEMY OF MUSIC (Markley and Appell, lessees; Edwin Young, manager): Holden Comedy co. played The Denver Express and Monte Cristo 8 and The Bowery Boy and Knobs o' Tennessee 10; fair co.; excellent business; specialties good. Pilar Morin and a capable co. delighted fair house 9 with Mlle. Fifi. Pilar Morin, Marie Denbi, Joseph Totten, and George R. Sprague, were excellent. Felix De Criston lectured 11. Gertrude Coghlan, assisted by an all star co., played Lady Flora to light house 13; performance excellent. Miss Coghlan and Flora Fairchild deserve mention. A Woman in the Case 14; slim business; co. fair. Harry W. Bartlett and John T. Hoffman deserve mention. Stetson's U. T. C. 19. A Trip to Chinatown 21. 'Way Down East 22. A Battle Scarred Hero (return) 24.——ITEMS: Claude McArthur has joined A Woman in the Case as musical director.—Sapho tried to get date here, and was refused by local management.—Mr. and Mrs. James D. Clifton (June Agnott) will leave Holden Comedy co. at Norristown 24, and return to New York.—Manager Edwin Young and Nathan Appell visited Norristown 12, in reference to Manager Young's engagement there next season.—John D. Jenkins, comedian, who was shot two months ago, left hospital 14.—The Holden Comedy co. played to record houses.—The Lotus Glee Club gave a concert for a benefit 9.—The Board of Health have notified Manager Young to have all loose billboard paper throughout town removed.—The Elks held a meeting and banquet on 12.—Professor S. F. Ford, character sketch artist, appeared at Delano 9, before large audience.—Harry J. Kear, prominent in amateur theatricals, was dangerously injured 10 by a fall.—A Choral Union of fifty members was organized in Doylestown 9.—The Mt. Carmel Elks held a banquet and entertained a number of friends 10.—The Liberty Minstrels, of Bethlehem, gave a performance at Nazareth 10.—Professor J. Fred Wolle will produce Bach's Mass in B. for the first time in America at Bethlehem 27. Soloists: Katharine Hilke, Lucy A. Brickenstein, Mrs. W. L. Estes, Nicholas Douty, and Arthur Beresford.

ALLENTOWN.—LYRIC THEATRE (Mishler and Worman, managers): Mlle. Fifi had a fair audience 8; co. clever. Mlle. Pilar-Morin, Marie Denbi, and George Sprange were excellent. Gertrude Coghlan in Lady Flora did fair business 12. Miss Coghlan was charming in the name part, but her support is only of average ability. A Colonial Girl 13. A Trip to Chinatown 24.——ACADEMY OF MUSIC (N. E. Worman, manager): Keystone Dramatic co. 8-10 scored a hit. Laurence McGill heads the co. Gertrude Shipman made a favorable impression. Plays: Escaped from the Law, The Senator's Daughter, From Sire to Son, The Heart of the Mountains, and The Signal of Liberty. Stetson's U. T. C. packed the house 13, 14; pleased audiences. Al. Reeves' co. 26.——ITEMS: Monte Carlo Girls canceled 17 and Holden Comedy co. week of 26 at the Academy. Man's Enemy canceled 14 at the Lyric.—Kathryn McGuckin has been engaged as soloist for the first of a series of concerts to be given by the Allentown Band April 5.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): The Corner Grocery 7; big business. Sam T. Jack's co. 8; poor performance; good business. A Milk White Flag 9; delighted audience; large house. Fabio Romani 10; fair performance; big business. Bennett and Moulton co. 12-17 to capacity in Darkest Russia, Daughter of the South, The Prisoner of Algiers, The Three Imperial Guardsmen, Wife No. 2, Dad's Girl, the Pearl of Savoy, and Man Against Man. A Trip to Chinatown 19. Gertrude Coghlan 26. The Dairy Farm 23, 24. The Heart of Maryland 27. Lewis Morrison 28. Because She Loved Him So 29.——ITEM: Manager Mishler has increased his enterprises by leasing the Johnstown Opera House, and will conduct the same next season in conjunction with his Cambria Theatre in that city.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): Alma Chester closed a very successful week 10. Sapho 12 canceled. John Edgar Owens' musical burlesque of Romeo and Juliet, performed by amateurs of this city, pleased a large audience 13. Culhane, Chace and Weston's Minstrels 14; large houses, giving satisfaction. Blanche Frederici Concert co. delighted a large house 15. Gertrude Coghlan 16. 'Way Down East 17. Corse Payton Stock co. 19-24. The Girl from Maxim's 26. Sousa's Band 28. Al. Reeves' co. 29. The Heart of Maryland 30. Remember the Maine April 3. Modjeska 5.——ITEM: Professor Griggs delivered a lecture in the University Extension course, in this city, on the subject "The Actress as a Type of Womanhood," 15.

PITTSTON.—MUSIC HALL (C. C. King, manager): Remember the Maine 10; fair performance and business. J. Hooker Wright, leading man, was ill and unable to appear. Dr. Tracey's moving pictures 11, 12; S. R. O. Ben Hur 13; S. R. O. Mlle Fifi 14; excellent performance; fair house. Mlle. Pilar Morin, Marie Denbi, and Joseph Totten did good work. Al Reeves' co. 15. Douglass, magician, 17. The Wealthy Widow Wiggles 19. The Moth and the Flame 23. Monte Carlo Girls 26. A Trip to Chinatown 27. Drummer Boy of Shiloh 30, 31.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Fabio Romani 13; small house. The Doctor's Warm Reception 14; fair business; fair performance. A Trip to Chinatown 16. At the White Horse Tavern 17. Gertrude Coghlan 21. The Dairy Farm 22.——OPERA HOUSE (J. G. Ellis, manager): Sapho 8; packed house; poor performance. Sam T. Jack's co. 9; good house; vulgar performance. A Milk White Flag 19; good house; satisfaction given. Both Sapho and Jack's co. were under the management of Cambria Theatre.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Klimt-Hearn co. closed a profitable engagement 10, presenting the last half of the week to packed houses The Commodore, Alabama, The Great Diamond Robbery, and The Millionaire's Daughter. Pilar-Morin in Mlle. Fifi 13; pleasing performance; light house. The Ottumwas closed the Brockway course 14 with a fine concert to capacity. A Milk White Flag 15. A Woman in the Case 16. Little Irene Myers co. 19-24. A Trip to Chinatown 26. Culhane, Chace and Weston's Minstrels 29.

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): Washington and Jefferson College Minstrels 2 entertained a large audience. The Irish Alderman 3 pleased a full house. The Heart of Chicago 7; S. R. O.; performance good. A Trip to Chinatown 10 to S. R. O.; excellent performance. Peck's Bad Boy 15. Monmouth College Glee Club 16. Uncle Josh Spruceby 17. The Doctor's Warm Reception 19. Because She Loved Him So 20. Gertrude Coghlan 22. The Dairy Farm 28. Lewis Morrison 30.

HARRISBURG. — GRAND OPERA HOUSE Markley and Appell, managers): Stetson's U. T. C. 9, 10; good business. Klimt-Hearn co., with an excellent repertoire, and a fine co. opened to a big house 12. Repertoire: Held by the Enemy, Alabama, Mr. Barnes of New York, The Great Diamond Robbery, and The Commodore. A Colonial Girl 15. Culhane, Chace and Weston's Minstrels 16, 17. Alma Chester co. 19-24. 'Way Down East 26. A Stranger in New York 27. The Heart of Maryland 28.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Culhane, Chace and Weston's Minstrels gave a good performance to large houses 8-10.——ACADEMY OF MUSIC (John D. Mishler, manager): 'Way Down East 8, 9. Monte Carlo Girls Burlesque co. 12, 13. A Colonial Girl 14.——BIJOU (George W. Middleton, manager): The Millionaire Tramp was well given 8-10. East Lynne was well produced to good houses 13, 14.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): The Katzenjammer Kids 7, 8; large and well pleased houses. Powell, magician, 10; large houses. Alma Chester co. 12-17 opened to large house. Repertoire: Hermione, Dangers of a Great City, The Wages of Sin, Slaves of Gold, The Great Northwest, Inshavogue, At Fort Bliss, The Gold Diggers, and Beyond Pardon. 'Way Down East 13. The American Girl 14.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessee; H. R. Long, manager): Jeffries-Sharkey pictures 16-17. A Milk White Flag 20. Kelcey-Shannon co. 22. Mlle. Fifi 23. U. T. C. 24.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. R. Long, manager): King of the Opium Ring did good business 8-10. The Span of Life 12-14; fair business; good co. Faust 15-17. Maude Hillman co. 19-24.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. N. Allen, manager): Stetson's U. T. C. 12; full houses. Little Irene Myers co. 13-17 in The Burglar, Outcasts of a Great City, The Two Orphans, Little Lord Fauntleroy, The Shadow Detective, The Silver King, and A Rocky Mountain Waif; good houses. Gertrude Coghlan 19.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): Brown's in Town 8; was well received by moderate business. A Stranger in New York 10; proved entertaining to a large audience. Andrew Mack 12 in The Last of the Rohans; pleased a good audience. Ein New Yorker Brauer 14; satisfactory performance, good attendance. The Moth and the Flame 19. Humpty Dumpty 20. A Jay from Jayville 23, 24.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): The Paiges in La Belle Marie, The Prince of Liars, A Celebrated Case, A Soldier of France, The Adventures of Miss Brown, and Escaped from the Law did big business 5-10; specialties good. A Trip to Coontown 13; excellent co.; good business. Culhane, Chace and Weston's Minstrels 22. Peck's Bad Boy 31. Fabio Romani April 3.

NORRISTOWN.—GRAND OPERA HOUSE (J. E. Murphy, manager): Redmen's Vaudeville co. (local) 10; creditable entertainment; crowded house. Holden Comedy co. opened for a week 12 to S. R. O. Plays first half of week: La Belle Marie, Faust, The Crucifix, A Daughter of Corsica, and Captain Herne, U. S. A. 'Way Down East 19. The American Girl 24. Tommy Shearer co. 26-31.

WILKES-BARRE.—THE NESBITT (M. H. Burgunder, manager): Henry Miller in The Only Way 7; dark 12-17. Jeffries-Sharkey pictures 19, 20. A Milk White Flag 21. Mlle Fifi 22. Stetson's U. T. C. 23. Kelcey-Shannon co. 24.——GRAND OPERA HOUSE (M. H. Burgunder, manager): Porter J. White in Faust 12-14; good production to fair business. The Span of Life 15-17. Klimt-Hearn co. 19-24.

BUTLER.—PARK THEATRE (George N. Burckhalter, manager): Willard Newell co. 8-10 in The Heart of Virginia, The Master Mind, and The Silver Lining; good business; fair performances. The Doctor's Warm Reception 12 pleased a fair house. Peck's Bad Boy 14; good performance; good house. Fabio Romani 19. Howe's moving pictures 20. Because She Loved Him So 24. Deshon Opera co. 26-31.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): The Span of Life 8; good sized audience; excellent co. The Katzenjammer Kids 9, 10; large business. Waite's Stock co. 12-17 first half of week in Out in the Streets, False Colors, The Orphans of New York, and Beyond the Rockies; good business; pleased audience. Monte Carlo Girls 20. 'Way Down East 27.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Culhane, Chace and Weston's Minstrels 7; good business; excellent specialties. Sawtelle Dramatic co. 9, 10, in The Victorian Cross, Across the Continent, and The Midnight Flood; large houses. 'Way Down East 21. A Woman in the Case 23. Sawtelle Dramatic co. (return) April 2-7.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager): A Trip to Chinatown 14; good business; excellent performance. At the White Horse Tavern 16. The Dairy Farm 20. The Heart of Maryland 24. Because She Loved Him So 27. Lewis Morrison 30. Gertrude Coghlan April 2.

GREENVILLE.—LAIRD'S OPERA HOUSE (H. W. Holby, manager): Quo Vadis drew a large house 12, and gave satisfaction. Guy Brothers' Minstrels 13 to a good house; excellent performance. Howe's moving pictures 16. Fabio Romani 21. The Corner Grocery 24.

BRADFORD.—WAGNER OPERA HOUSE (F. W. Wagner, manager): Jeffries-Sharkey pictures 12; packed house, but pictures could not be shown as the electrical apparatus would not work. Uncle Josh Spruceby 14; crowded house. Palmer's U. T. C. 21. 22. Lost in New York 24.

PUNXSUTAWNEY. — MAHONING STREET OPERA HOUSE (F. M. Bowman, manager): Andrews Opera co. in Martha 10; fair house; show good; audience well pleased. Willard Newell co. 12-14 in Cyrano de Bergerac, The Master Mind, and The Silver Lining; fair houses; audience pleased.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): Guy Brothers' Minstrels 9; large and appreciative audience. Peck's Bad Boy 12; large audience; performance excellent. Quo Vadis 16. The Corner Grocery 17. The Dairy Farm 19. A Jay From Jayville 21. Cameron Clemens co. 26-31. Zaza 24.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Porter J. White in Faust 10; large house; good performance. A Trip to Coontown 12; good performance; small house. The Wealthy Widow Wiggles 16. The Span of Life 20. A Bunch of Keys 23.

GREENSBURG.—KEAGGY THEATRE (R. G. Curran, manager): A Trip to Chinatown 8; satisfactory performance; large audience. Andrews Opera co.

(Continued on page 23.)

THE DALY COLLECTION.

It is many a day since the galleries of the American Art Association, at Broadway and Twenty-third Street, have contained so fine a store of literary treasures, furniture and curios as are found in the Augustin Daly collection, which was placed on exhibition there early last week. The walls and shelves are richly burdened with the possessions of a man whose inclinations as a collector led him to make vast purchases, and whose artistic taste was so keen that he never bought an unworthy thing.

With the true instinct of the book lover Mr. Daly kept his hoard of treasures sacred from the eyes of all save his intimate friends, and, indeed, in his dealings with the world he was so chary of exhibiting his personal qualities that his heart and his library were alike unknown to the community at large. In this exhibition of the objects that he prized most dearly there is an exposition of the man himself that appeals strongly to even the casual observer. One may know Augustin Daly better after spending an afternoon with his collection than did many a man who came in contact with him every day of his life. And surely no one may come away from that array of treasures without feeling admiration for the man who collected them. The scope of his mind is shown by the variety of his books, which range from rare editions of the classics to the lightest fiction of the day. His poetic temperament is confessed by the hundreds of artistic trifles that none save a man of imaginative mind would have bought. His love of the stage is proved by the gorgeous array of arms and armor, tapestries, books upon costuming, barbaric ornaments and the many things that make for the pomp of theatric pageantry. So broad of mind was he who gathered together this hoard that the average beholder must needs exert his fancy to find one province in the realm of thought of which there is no keepsake, or to which there is no guide book in the collection.

The industry of Mr. Daly as a collector may be appreciated when it is remembered that this present store of valuable articles is the accumulation of but twenty years. In 1878 a collection of books and curios almost equal in size, made by Mr. Daly, was sold at Clinton Hall, in this city. The collection was advertised as "a playwright's working library," but it was so wide in scope that the word "scholar" might well have been written in place of the word "playwright." Besides the books there were in this first collection valuable autographs and autograph letters, rare prints and numberless original drawings.

There is an added interest in the second collection, now being sold, to those who knew the first, since they may see indicated there the lines in which Mr. Daly's tastes developed most strongly during the later years of his life. Upon entering the first gallery of the American Art Association one is plunged into an atmosphere of artistic luxury as satisfying as it is rarely to be found. There are here displayed a number of portraits, among them one of David Garrick as Tancred, three of Ada Rehan, Edwin Forrest as Metamora by Gabriel Harrison, Ellen Terry, Edmund Kean, Peg Woffington, Mr. Daly himself, Edwin Booth, and very many other stage celebrities. About the room are to be seen pieces of furniture valuable in themselves and thrice valuable on account of their history. David Garrick's desk, decorated in oil with his portrait and views of his city and country homes, is there; Chippendale bookcases, writing desks and chairs; three antique harpsichords of the seventeenth and eighteenth centuries; suits of armor, mounted; a number of swords that were used in the productions of Twelfth Night, Peg Woffington, and other of the Daly repertoire. Displayed in a glass case are the Shylock bond, scales and knife used by Edmund and Charles Kean.

In an adjoining gallery are shown thousands of autograph letters, manuscripts and play bills. Among the signatures of the letters appear William Rufus Blake, Dion Boucicault, John Brougham, John B. Buckstone, W. E. Burton, all of the famous Chippendales, Eliza, George, and W. H. Crisp; Charlotte Cushman, E. L. Davenport, Thomas Dibden, Charles Dickens, Edwin Forrest, David Garrick, Thomas S. Hamblin, Matilda Heron, Charles and Edmund Kean, Charles, Fanny, and J. P. Kemble, W. C. Macready, Charles Mathews, Anna Cora Mowatt, Adelaide Neilson's album of autograph tributes from noted people, John Howard Payne, Henry Placide, Eugene Scribe, Mrs. Siddons, Tom Taylor, F. C. Wemyss, and Mrs. John Wood. In this division there are also a large number of scrapbooks and collections of autograph letters made by famous people of the stage. The collections of play bills, prompt books and theatrical photographs are quite too extensive to be described in detail.

Proceeding to the library one finds among the chief treasures the famous Douai Bible in forty-two volumes, Ireland's "New York Stage" in fifty-one volumes, memoirs of Edmund Kean, Garrick, J. P. Kemble, Sheridan, and Byron, all extra illustrated; many almost priceless editions of Dickens, Thackeray, and Lamb, and Shakespeareana so extensive that its interest may scarce be told. The catalogue of the library alone is a volume of nearly four hundred pages.

The catalogue of the entire collection is published in three parts—Part I containing a descriptive list of the art objects, relics, bric-a-brac, furniture, oil paintings, and engravings; Part II, the books, and Part III, the autographs, manuscripts, prints, play bills and photographs. The auction sale began yesterday (Monday) with the relics, bronzes and pictures. This afternoon the arms and armor, musical instruments and miscellaneous objects will be sold. This evening's session will be devoted to books. The sale will be continued daily until March 29, when it is expected that the entire collection will have been disposed of. The afternoon sessions will begin at half after two and the evening sessions at eight o'clock.

ENGAGEMENTS.

J. L. Fitzpatrick, in advance of Finnigan's 400.

Phyllis Mackaye and Frank Smithe, for Hubert Labadie's Faust.

Amy Ashford, for Papa's Wife.

Mr. and Mrs. George C. Martin, re-engaged with James R. Waite, for next season.

Augustus Balfour, with Creston Clarke, for Buckingham, Oliver, Don Jose, and like roles.

Lee Ripley, Frances Whitehouse, Edith Talbot, and Adolph Lestina, for the Neil Florence Summer stock, at Cleveland.

Bessie Stevens, for Corse Payton's Southern Stock company.

William Norris, re-engaged by Liebler and Co. for next season.

The entire company supporting James A. Herne in Sag Harbor have been re-engaged for next season.

Mons. Agoust, the juggler, with Charles Frohman, for next season.

Edna May, Truly Shattuck, Marie Allen, Inez Rae, Ethel Yorke, Acia Thompson, Cecile Rohde, Rose Braham, Helen Lord, Ethel Moore, Agnes Paul, Margaret Leslie, Jessie Thompson, Arline Potter, Edith Mayer, Bertha Whitney, Frances Dennison, Marie Clarke, and Catherine Powell, for the London production of An American Beauty, sailing hence on April 18.

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STANHOPE-WHEATCROFT MATINEE.

At the Madison Square Theatre on last Thursday afternoon the pupils of the Stanhope-Wheatcroft Dramatic School appeared in public for the second time this season. In accordance with the custom usually governing such performances three short plays were presented, and it must be said that the material selected for this occasion was above the average in point of interest, and admirably adapted to the purpose of displaying the results of school training in the art of the stage. The plays produced were A House of Cards, a one-act comedy, by W. G. Van T. Sutphen, Racine, a one-act costume play, by Dodson L. Mitchell, and A Jolly Mix-up, a three-act farce adapted from the French by Mrs. Akerstrom Bernard. They afforded excellent contrasts, each one was good of its kind, and together they formed a programme at once entertaining and dramatically effective.

A House of Cards discloses very simply, and in the manner of the modern society drama, the marital difficulties of Mr. and Mrs. Godfrey Effingham. The two, after a trivial quarrel, decided to live apart, and at the opening of the play they are brought together in their home, under an armed truce, in order that the father of Mrs. E., who is coming to visit them, may be led to believe that they still live happily together. The innocent delight of the father over their apparent happiness, and the disclosure to the wife of her husband's continued love for her, bring about a reconciliation. The little comedy was cast as follows:

Godfrey Effingham	Charles W. Hanford
Mr. Rivers	Edward B. Lally
Wallis	Roy Applegate
Eve Effingham	Hallie F. Gelbart

Charles W. Hanford, as Godfrey, acted naturally, with commendable ease in speech and manner; Hallie F. Gelbart was a pleasing Eve Effingham, and Roy Applegate acted the small part of Wallis acceptably. Edward B. Lally, as Mr. Rivers, the father, did not quite succeed in portraying age. He gave a careful and even reading of the lines, but there was youth in his walk, and his smile was the smile of twenty-one.

The second play, Racine, was an undertaking of greater responsibility than the first, since the players had the task of creating and maintaining an atmosphere of the romantic period, and moreover represented characters whose personalities are familiar to all readers of history and historical fiction. The action of Racine is supposed to take place in the private drawing room of Louis XIV. Madame Racine, who is beloved of the king, has been brought to the palace by his command. While she is beseeching him to let her return to her husband, Racine is heard entering the apartment. Madame Racine hides behind the tapestries, and the king receives the poet. The latter, it appears, has been revising a play, written by the king, and he has come to read a new scene that he has interpolated. By a coincidence the imaginary situation is exactly similar to the real situation, and in reading his lines Racine unwittingly pleads his own cause. The king, thinking that the poet suspects the true state of affairs, answers him in earnest; and Racine, equally at sea, hastily writes down the king's words in the manuscript of the play. Thus, playing at cross purposes, the true feelings of the two men are revealed, and after Racine has departed the king sends the wife to her home unharmed. The complicated story is clearly set forth in the well written lines, and there is no little dramatic intensity in the chief situation.

The play was acted by the following cast:

Louis XIV., King of France	Robert Deshon
Racine	Ward Macdonald
Jacques	Roy Applegate
Madame Racine	Marie C. Secorde

Robert Deshon's impersonation of Louis was dignified, graceful and well balanced. Ward Macdonald played the title-role capitally, and Marie C. Secorde was an attractive Madame Racine. In the work of all three of the young players, however, there was lacking the breadth and force necessary in the romantic drama that may only be gained by experience. They presented to the audience a group of figures in bisque that might better have been cast in bronze.

The last play of the afternoon, A Jolly Mix-up, proved to be a conventional farce of the lightest sort. In adapting it from the French, Mrs. Akerstrom Bernard succeeded well in Americanizing the characters and the general tone of the play. The plot is full of farcical complications, the action brisk, and during the performance on Thursday the laughter of the audience was almost continuous. The main story concerns the manifold difficulties of young Dr. Sly, whose father-in-law is anxious to enlarge his practice by advertising him in modern commercial fashion. Dr. Sly, being wealthy and caring little for his profession, declines to see the patients who come flocking around his door, with the result that several of them bring lawsuits against him. A young fop, Freddie West, induces Dr. Sly to permit him to use his name in order that he may call upon an actress, who has requested the doctor to attend her. The complications growing from this whimsical foundation are many and ludicrous. At the end the meddling father-in-law decides to let the doctor pursue his own inclinations and happiness is restored.

The cast was as follows:

Dr. Joseph Sly	Charles W. Hanford
Henri Duval	Robert Deshon
Charles Jenkins	James Hammond
Freddie West	Edward B. Lally
Michael	Fred W. Cousins
Policeman	Roy Applegate
Florette Duval	Carolyn M. Clawson
Emily Sly	Mabel Arnold
Martha Jenkins	May Kintzing
Ida Gaygirl	Mavis Wilkes
Gretchen	Ivy Houston

Charles W. Hanford, as Dr. Sly, repeated the success that he achieved in the first play; Edward B. Lally was a very low-comedy, though an amusing, Freddie West; James Hammond was acceptable as Charles Jenkins, and Robert Deshon was a properly excitable Henri Duval. The female roles were all in fairly capable hands, the best work by far being done by Mabel Arnold as Emily Sly, and Ivy Houston as Gretchen. All three of the plays were prettily staged, and the stage-management was better than at any preceding matinee given by the school.

DEATH OF EDNA COURTNEY.

Edna Courtney, formerly a well-known actress, died in New York city, March 16, after a short illness. Miss Courtney was born in Washington, D. C., Feb. 25, 1866. She received an excellent education, and developed elocutionary ability that induced her to enter the dramatic profession. Her debut was made June 1, 1882, at Trenton, N. J., in The Passing Regiment, with Augustin Daly's company. During the following season Miss Courtney played a number of short engagements with various companies, her roles including Pauline, in The Lady of Lyons; Grace Roseberry, in The New Magdalen; Dolly Dutton and Clara, in Hazel Kirke; Nora, in Esmeralda; Edith, in Young Mrs. Winthrop; Daphne, in The White Slave; Mrs. Honeyton, in A Happy Pair, and Nakchira, in Around the World in Eighty Days. In 1883 Miss Courtney joined H. C. Miner's company in The Silver King, and scored much success as Olive Skinner. In May, 1884, she was the original Minnie in W. H. Mestayer's production of Madam Piper at Wallack's. The following August Miss Courtney originated the part of Fairy Womanhood in Poole and Gilmore's The Seven Ravens at Niblo's Garden. She was a member of Crossen's The Banker's Daughter company in 1887 and appeared at Poole's Theatre on Feb. 7, and later in the year at the Union Square Theatre in the same play. On June 13 she was seen in Another Man's Wife at Pastor's, and the next season appeared in Lynnwood. When Rookwood was produced at the Windsor Theatre, Miss Courtney took the leading role, Lady Rookwood. This was her last professional appearance in this city, and shortly after she retired from the stage. Miss Courtney was the wife of James H. Caldwell, an actor, now dead. Her remains were interred at Newburgh, N. Y.

Open time, March, April, May, week stands or one-nights, Cumberland, Md.

THE STORY OF NIBLO'S GARDEN.

The last performance ever given on the stage of Niblo's Garden in this city occurred on the evening of Saturday, March 23, 1895—just five

THE BROADWAY ENTRANCE.

years ago on Friday of this week. An immense business building now occupies the site where Niblo's Garden, and two playhouses that had gone before it, attracted generation after generation of New York's theatregoers.

As far back as 1823 Summer night entertainments were given in the Columbia Garden, a resort then beyond the limits of the city. This garden covered the plot of ground bounded now by Broadway, Prince, Houston, and Crosby Streets, originally a part of the Bayard farm. The beginning of 1828 found the site possessed by a place of amusement called the Sans Souci Garden, but soon afterward the ground was purchased by the Van Rensselaer estate for the sum of $15,000 and was leased to William Niblo, who beautified the spot and opened what was known as the Summer Concert Hall.

When the first Bowery Theatre was burned, on May 26, 1828, Mr. Niblo, with commendable enterprise, seized at once upon the opportunity to institute an opposition, and, in fifteen days from the laying of its foundations, had actually completed a commodious and fairly well appointed theatre, boasting a parquette and two tiers of boxes, with a seating capacity for twelve hundred persons. This building, repeatedly enlarged, altered, improved, and redecorated, continued in use until it was destroyed by fire on Sept. 18, 1846.

The second Niblo's Garden was formally opened on July 30, 1849, the attraction being the Ravel family of pantomimists, who had been the last artists to play in the earlier house the night before the fire of 1846. The property was subsequently acquired by A. T. Stewart, who executed in 1859 a new lease to William Niblo. The original garden had been almost entirely done

THE GALLERY ENTRANCE.

away with by this time, only a small portion remaining to be used as a promenade between the theatre and the old Metropolitan Hotel, which had been built in 1852 upon the adjoining ground, fronting on Broadway. Of the memorable triumphs won at Niblo's Garden by Edwin Forrest, Edwin Booth, and a host of other great artists, and of the then notable productions dramatic, operatic, and spectacular for which the theatre was famed, limited space here precludes mention.

The management was undertaken on July 21, 1862, by William Wheatley, who, though offering attractions of highest worth, steadily lost money for four years—until, in fact, there came to his rescue on Sept. 12, 1866, the original production of The Black Crook. In partnership with Jarrett and Palmer, Mr. Wheatley continued the run of this famous spectacle for 476 consecutive performances, or until Jan. 4, 1868, at that time the record run in America. Its successor, The White Fawn, was a comparative failure from a pecuniary standpoint, being played, however, 175 times, until July 11, 1868. Jarrett and Palmer then assumed active control of the theatre, Mr. Wheatley retiring with a handsome competency. After four years of varying fortune, Jarrett and Palmer produced on April 22, 1872, the melodrama, Black Friday, for which a long engagement seemed assured. The play met unusual condemnation and was withdrawn on May 4, 1872. Arrangements were hurriedly perfected for transferring to Niblo's Garden the ballet spectacle, Laila Rookh, then running at the Grand Opera House, but Fate willed otherwise, for when the scenery, costumes, and accessories had been placed in the theatre, on May 6, 1872, fire was discovered in the dome

THE STAGE DOOR.

of the playhouse, and in a few hours the second Niblo's, with all its great traditions, was a thing of the past.

In the Summer that followed, A. T. Stewart built the third Niblo's Garden, which was opened on Nov. 30, 1872, with a ballet production, Leo and Lotus, under management of Jarrett and Palmer. The subsequent history of the theatre and its abandonment in turn by these managers and their successors, John F. Poole, E. G. Gilmore, and others, is a matter familiar to present day theatregoers. Mr. Stewart's judgment, perhaps, was at fault when he rebuilt the theatre in 1872, for even then the uptown trend of affairs had become manifest—the movement that has since left the district below Fourteenth Street practically in undisputed possession of commercial interests. For years the theatre was a burden to the Stewart estate, and in 1894 the playhouse and hotel property were sold to Henry Havemeyer, who arranged for their speedy demolition. This decision was reached while a farce-comedy once popular was being played in the theatre, and this production, though far from notable in itself, had therefore the distinction of being the last play ever shown upon the historic stage. That last performance at Niblo's was seen by the writer, who recalls also his first visit to a New York theatre, when, as a boy, he saw at Niblo's Garden a production of The Fool's Revenge, with Edwin Booth, the cast including Rose Eytinge, J. W. Collier, Ada Clifton, and others of like prominence.

Pictures are reproduced herewith showing the Broadway entrance of the last Niblo's Garden, the gallery entrance in Crosby Street, and the old stage door. The last mentioned picture was photographed as the scenery was being removed just before the demolition of the theatre. Another picture gives a view of the Niblo family

THE NIBLO FAMILY TOMB.

tomb in Greenwood Cemetery, Brooklyn, N. Y., where rests the body of William Niblo, who died in this city on Aug. 21, 1878, aged eighty-eight years.

SCHENCK COOPER.

THE STOCK COMPANIES.

Edwin Thanhouser has secured the Grand Opera House, Atlanta, Ga., for the Summer, and will inaugurate his third Summer season there with a new stock company about June 1. The Thanhouser company will continue at the Academy of Music, Milwaukee, through the Summer. The Milwaukee company has been running since November, 1898, without missing a night. It is Mr. Thanhouser's intention to continue the Milwaukee company for five years longer.

The Ernest Crawford Stock company will open a season of two weeks at the Grand Opera House, Columbus, beginning March 15, presenting the Salvini repertoire. The costumes, properties and scenery have been painted by Mat Armbruster and Sons. Laura Alberta will be the leading woman.

For the twenty-eighth week of its engagement, the Hopkins Stock company, at the Grand Opera House, Memphis, Tenn., revived Pawn Ticket No. 210. Business was unusually good, and the artistic work of Carrie Lamont, in the leading role, more fully than ever demonstrated how clever she is. Others deserving especial notice are Eleanor Barry and Joseph W. Walsh. Rosedale is the bill this week. Margaret Terry, after an absence of about six weeks, is again back in the cast. Carrie Lamont has resigned from the company, and will leave for New York 29. Her successor is Fannie Stockbridge.

The Meffert Stock company, at the Temple Theatre, Louisville, Ky., produced Marie Doran's version of Quo Vadis, March 12, and it made an emphatic hit. Crowded houses are the rule, and the play will be continued indefinitely. The scenic effects, costumes and accessories are handsome. The various characters are admirably portrayed. Jessaline Rodgers as Lygea, the Christian, looks and acts the part most effectively. J. M. Brophy as Vinicius is excellent. James A. Keane as Petronius, Scott Cooper as Nero, Henry Napier as Chilonedes, Robert McWade, Jr., as Peter, Frank Kendrick as Glaucus, and Ada Levick, Esther Moore, Miss Ward, and the others, appear to fine advantage. Doctor Cannon, of Louisville, of fine physique, appeared successfully as Ursus. The play was staged and directed by Frederic Bock.

The critics of Denver, Col., have been unanimous in praise of the new Lyceum Theatre Stock company, that opened its season March 8 in The Case of Rebellious Susan. The company gave a capital performance of Henry Arthur Jones' bright comedy. John Flood, Beryl Hope, Ann Warrington, Charles S. Abee, and Hallett Thompson won particular favor.

Edwin T. Emery, late of the Girard Avenue Stock company, Philadelphia, has been engaged by Fred Belasco for the Alcazar Theatre Stock company, San Francisco. Mr. Emery left New York for the Coast yesterday.

Hopkins' Chicago stock company is now in its fourth and final week of Quo Vadis. The play has been one of the greatest successes Colonel Hopkins ever produced, and it is doubtful if a better performance for the money was ever seen. Next week Quo Vadis moves to St. Louis, and Hopkins' St. Louis stock company will be seen in Chicago in a version of Sapho by John Arthur Frazer. Isabella Evesson will be the Fanny Le Grand, and report has it that she is scoring heavily in the part in St. Louis this week.

Lillian Emery will become a member of the Girard Avenue Theatre Stock company, in Philadelphia, on March 26.

Lavinia Shannon's performance of Carmen last week at the Grand Opera House, in Indianapolis, was regarded as one of the treats of the season. A pretty Spanish dance gracefully executed by Violet Rand also made a pleasing impression.

Howard Truesdale has been engaged to play a short term with the Henry V. Donnelly Stock company at the Murray Hill Theatre.

Maybelle Rother has resigned from Mathews and Bulger's company and has joined the Cummings Stock company.

STRANGE VOYAGERS.

Edwin H. Low is busy to-day sending abroad the strangest company of human beings that have sailed from this port in many a month. The party consists of a number of museum freaks who are being escorted by George Arlington to England, where they will join Barnum and Bailey's circus. They will make the voyage on the steamship *Lahn*.

AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of the Dramatic Arts appeared in their seventh matinee performance of the season at the Empire Theatre last Tuesday. The attendance, as usual, was large, and the plays presented were more than usually interesting. They were St. Patrick's Day; or, The Scheming Lieutenant, by Richard Brinsley Sheridan; Mars'r Van, by Evelyn Greenleaf Sutherland and Emma Sheridan Fry, and Belindonna, a new comedy in one act, by C. A. Bratter.

The last-named play, which opened the performance, was well suited to the purpose of exhibiting the players' talents in the direction of modern society drama. For the purposes of entertainment it proved to be of little worth. The dialogue was [illegible] was slow, and the denouement was so [illegible] that the interest dagged sadly toward the end. Ida De Chevieres, a young widow, endeavors to test the love of her suitor, Dr. Rougement, by requiring him to drink with her an Oriental elixir, which, she says, will give them two hours of complete happiness and then death. The doctor detects the trick and terrifies the widow by adding a harmless liquid, that he declares is a poison, to the equally harmless elixir. After drinking this mixture he pretends to be dying and leaves her. She is at first overcome with grief, but upon learning that the doctor has surpassed her in her own game and that her trickery only succeeded in killing his love for her she quickly turns from woe to rage.

The lines of this little play were not badly written, nor was there any lack of logic in the working out of the story, but neither of the characters was of sufficient human interest to make the average auditor care whether the elixir proved fatal or not. Westropp Saunders in the role of Dr. Rougement was far too melancholy in facial expression, voice and manner. He made dejection parade itself as dignity. Brenda Louis as Ida De Chevieres was very satisfactory, and James McKean was a mannerly footman as Jean.

Mars'r Van, a romance of Virginia, is not new to the local stage, but its performance by the students was no less interesting on that account. Indeed, this charming little dramatic picture of Southern life is precisely the sort of thing that brings out the best qualities of the young players. The parts were distributed as follows:

Lieut. Vandreth Carter	Cecil Blount de Mille
Rick Fetter	Holcomb Bacon
Barbara Reece	Mabel Dixey
Helena Reece	Florence Alleyne
Sacharissa	Brenda Louis

Cecil Blount de Mille acted the role of the young army officer with fine boyish spirit, and Holcombe Bacon as Rick Fetter gave a very creditable portrayal of a character that, to make it forceful, required considerable study and technical skill. Mabel Dixey acted the graceful role of Barbara most delightfully in every respect. Florence Alleyne as Helena lacked distinction and delivered her lines unimpressively. Brenda Louis as the colored servant girl was too boisterous at all times and her dialect was only sometimes good.

By far the most interesting feature of the performance was the revival of Sheridan's farce, St. Patrick's Day; or, The Scheming Lieutenant, which has probably not been acted in any theatre for at least a generation. Compared with Sheridan's other plays it is, in truth, rather a crude affair, but, like all the rest, its characters are distinctly individual, its action is brisk and its plot is amusing. Lieutenant O'Connor, in love with Lauretta, is opposed in his suit by her irritable father, Justice Credulous, and his obedient wife, Bridget. The Lieutenant, aided by his friend, genial Dr. Rosey, manages to gain entrance to the Credulous household in the disguise of a country yokel, and later, disguised as a quack doctor. He saves the life, presumably, of the father and claims Lauretta's hand as his reward. The lines of the play sparkle with the true Sheridan wit, and in the performance the players seemed to enter thoroughly into the rollicking spirit of the old English farcical stage. The cast was as follows:

Lieutenant O'Conner	Holcombe Bacon
Doctor Rosey	Samuel Stone
Justice Credulous	Putnam Bond
Sergeant Trounce	Carl Ekstrom
Corporal Flint	N. L. Jelenko
First Soldier	James McKean
John	Ralph Yoerg
Lauretta	Ethel May Norman
Mrs. Bridget Credulous	Margaret Parnell

Holcombe Bacon acted the chief role admirably, being easy in bearing, frank of countenance and free in speech. He shirked his brogue sadly, it is true—and in this fault he was like unto nearly every one else in the cast—but aside from this defect his impersonation was capital. Samuel Stone was a delightful Dr. Rosey in appearance, manner and speech. He showed very great improvement over his former work this season, and seemed to have found the exact groove for which his talents best qualify him. Putnam Bond was equally successful in his impersonation of the domineering, crotchety Justice Credulous. He brought out the qualities of the character capitally, and was in make-up and manner true to his role. The other men in the cast were capable and conscientious, and thoroughly in the picture. Ethel May Norman played Lauretta with the simple graces that the role demanded, and Margaret Parnell was altogether pleasing as Mrs. Credulous.

The three plays were well mounted, and, as is usual at the American Academy matinees, the stage-management was excellent.

AN ITALIAN DRAMA ACTED HERE.

A hundred or more members of the Circolo Artistico Eleanora Duse, and perhaps twice that number of outsiders, gathered together in Arlington Hall last Thursday evening, to witness a performance of Il Biricchino di Parigi. The language of Italy was, of course, used on the stage, and the passing comment of the auditors was chiefly in that tongue. There was not a suggestion of America about the place or in the performance, save upon one or two occasions, when the brass band that occupied the orchestra pit broke forth in a Sousa march.

The presentation, however crude it was in some respects and however humble were the surroundings, was an event of some interest in the history of the local stage. It was the first performance given by the Circolo Artistico Eleanora Duse, a society of professional and amateur Italian players, whose object it is to establish eventually an Italian theatre in this city. The hopeful members look forward to the possession of a playhouse similar in size and importance to the Irving Place; but even the most enthusiastic of them admits that the realization of their dream is many a year away. As best it can at present, therefore, the Circolo will make its productions in Arlington Hall.

The cast of Il Biricchino di Parigi was as follows:

Generale Morin	M. Dominici
Amedeo	G. Scavo
Madama Morin	A. Zacconi
Meunier	G. Marchesini
Giuseppe	B. Acerbi
Elisa	A. Brunorini
Bizol	F. Buffoli

The drama is one that demands but little scenic display, and its interest lies chiefly in the dialogue. The lines were read on Thursday night with wonderful vivacity, and in their pantomimic work the players surpassed many American stars of the day. The principal burden was borne by Signora Acerbi, whose acting was effective. Unhappily none of the players was letter perfect; and the prompter, though hidden beneath a hood, was quite too prominent a figure in the presentation.

After the play several pupils of the noted ballet master, Signor Luca Resta, appeared in various dances. Madamoiselle Martha gave a solo descriptive dance very gracefully indeed, and the Signorini Monbernino made a decided hit in their duo and trio dances. The Circolo is making plans to present one of the principal Goldoni plays before the close of the season.

NOTES OF NEW THEATRES.

Charles H. and Charles A. Burbank have purchased the Burbank Casino and adjoining property, at Pittsfield, Mass., and purpose erecting thereon a $60,000 theatre.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BACHELOR'S HONEYMOON: Chicago, Ill., March 19-24.

A BATTLE SCARRED HERO (Fellows and Goodhue, mgrs.): Geneva, N. Y., March 20, Williamsport, Pa., 21, Ashland 22, Mahanoy City 23, Pottsville 24, Cumberland, Md., 29.

A BLACK SHEEP: Pittsburg, Pa., March 19-24, Baltimore, Md., 26-31.

A BREEZY TIME (Eastern; Fitz and Webster, mgrs.): Naugatuck, Conn., March 20, New Milford 22, Danbury 23, Port Chester, N. Y., 26, Greenwich, Conn., 27.

A BREEZY TIME (Western; Fitz and Webster, mgrs.): St. Joseph, Mo., March 20, 21, Atchison, Kan., 22, Gallatin, Mo., 23, Trenton 24, Chillicothe 26, Brookfield 27, Macon 28, Louisiana 29, Bowling Green 30.

A BUNCH OF KEYS (Gus Bothner, mgr.): Troy, N. Y., March 20, 21, Amsterdam 22, Utica 23, 24, Watertown 26, Oswego 27, Clyde 28, Canandaigua 29, Seneca Falls 30, Auburn 31, Ithaca April 2, Bath 3, Niagara 4.

A COLONIAL GIRL (Daniel Frohman, mgr.): Newburg, N. Y., March 20, Poughkeepsie 21, Albany 22, Saratoga 23, Glens Falls 24, Plattsburg 26, Burlington, Vt., 27, Rutland 28, Bellows Falls 29, Brattleboro 30, Greenfield, Mass., 31.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.): Pendleton, Ore., March 20, La Grande 21, Boise City, Id., 24, Pocatello 26, Logan, U., 27, Ogden 28, Salt Lake City 29-31, Aspen, Col., April 2, Leadville 3, Cripple Creek 4, Victor 5, Pueblo 6, Colorado Springs 7.

A DAY AND A NIGHT (Harry Phillips, mgr.): Hartford, Conn., March 20, Willimantic 21, Middletown 22, New London 23, Brockton, Mass., 24, Lowell 26, 27, Portsmouth, N. H., 28, Portland, Me., 29, Nashua, N. H., 30, Newport, R. I., 31, Newark, N. J., April 2-7.

A FEMALE DRUMMER: Middletown, Conn., March 21, New York city 26-31, Philadelphia, Pa., April 2-7.

A GAY FARMER (E. M. Kimball, mgr.): Reading, Pa., March 26-28, Pottstown 29, 30, Royersford 31, Frankford April 2-4, Rahway, N. J., 5, Plainfield 6, 7.

A GIGANTIC LIAR: Craig, Mo., March 20, Horton, Kan., 21, Holton 22.

A GRIP OF STEEL: Dayton, O., March 19-21, Milwaukee, Wis., 26-31, St. Paul, Minn., April 2-7.

A HOT OLD TIME (The Rays): Detroit, Mich., March 19-24, Buffalo, N. Y., 26-31.

A HOT OLD TIME (Eastern; F. P. Wilson, mgr.): Bay City, Mich., March 20, Flint 21, Ypsilanti 22, Ann Arbor 23, Findlay, O., 24, Sandusky 26, Fostoria 27, St. Mary's 28, Belle Fontaine 29, Kenton 30, Worcester 31.

A LADY OF QUALITY (Eugenie Blair): Richmond, Ind., March 20, Ft. Wayne 21, Wabash 22, Goshen 23, Elkhart 24, Marshall, Mich., 26, Battle Creek 27, Kalamazoo 28, Grand Rapids 29, Ann Arbor 30, Ypsilanti 31, Toledo, O., April 2, Columbus 3, 4, Dayton 5, Indianapolis, Ind., 6, 7.

A MAN OF MYSTERY (E. N. McDowell, mgr.): Burlington, Ia., March 20, Ottumwa 21, Iowa City 22, Davenport 23, Kewanee, Ill., 24, So. Chicago 25, Michigan City, Ind., 26, La Porte 27, Coldwater, Mich., 28.

A MERRY CHASE (Lyman Brothers): White Plains, N. Y., March 20, Danbury, Conn., 21, Bristol 22, Middletown 23, Willimantic 24, Manchester 26, Putnam 27, Webster, Mass., 28, Brockton 29-31.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.): Scranton, Pa., March 20, Wilkes-Barre 21, Williamsport 22, Corning, N. Y., 23, Cornwallville 24.

A PAIR OF BLACK EYES (Betts and Patee, mgrs.): La Porte, Ind., March 20, Niles, Mich., 21, Elkhart, Ind., 22, Warsaw 23, Auburn 24, Defiance, O., 26, Delphos 27, Olina 28, Wapokoneta 29, Piqua 30, Arcanum 31.

A POOR RELATION (Fred G. Berger, mgr.): Springfield, Mo., March 19, 20, Ft. Scott, Kan., 21, Ottawa 22, Topeka 23, 24, Wichita 26, 27, Emporia 28, Lawrence 29, Leavenworth 30, Atchison 31, St. Joseph, Mo., April 2, Nebraska City, Neb., 3, Lincoln 4, Beatrice 5, York 6, Fremont 7.

A ROMANCE OF COON HOLLOW: Appleton, Wis., March 20, Kaukauna 21, Green Bay 22, Oconto 23, Marietta 24, Rhinelander 26, Antigo 27, Wausau 28, Stevens Point 29, Grand Rapids 30, Portage 31.

A RUNAWAY GIRL: New Haven, Conn., March 20, 21, Hartford 23, 24, Middletown 26.

A STRANGER IN A STRANGE LAND: Bridgeport, Conn., March 19-21.

A STRANGER IN NEW YORK (A. Thalheimer, mgr.): Philadelphia, Pa., March 19-24, York 26, Harrisburg 27, Pottsville 28, Allentown 29, Easton 30, Trenton 31.

A TEMPERANCE TOWN (Richards and Canfield; A. A. Ashley, prop. and mgr.): Milwaukee, Wis., March 19-24, Kenosha 25, So. Bend, Ind., 26, Logansport 27, Union City 28, Dayton, O., 29-31.

A TEXAS STEER: New Orleans, La., March 19-24, Lake Charles 25, Galveston, Tex., 26, Houston 27, Brenham 28, San Antonio 29, Austin 30, Temple 31.

A TRIP TO CHINATOWN: Pottsville, Pa., March 20, Hazleton 28.

A TRIP TO COONTOWN: Philadelphia, Pa., March 19-24, Washington, D. C., 26-31, Philadelphia, Pa., April 2-7.

A WHITE ELEPHANT (Carl J. Berry, mgr.): Manchester, Ia., March 22, Central City 23, Dysart 24, Monticello 26, Prairie Du Chien, Wis., 28, Platteville 29, Menominee 30, Stillwater 31.

A WISE WOMAN (Marie Lamour; F. G. Conrad, mgr.): Navasota, Tex., March 20, Bryan 21, Calvert 22, Palestine 23, Tyler 24, McKinney 26, Bonham 27, Paris 28, Terrell 29, Marshall 30, Shreveport, La., 31.

A WOMAN IN THE CASE (Bartlett and May): Reading, Pa., March 19, 20, Allentown 21, Frankford 26, Elizabeth, N. J., 28, Hoboken 29-31, Paterson April 2-4, Danbury, Conn., 5.

A YOUNG WIFE: Paterson, N. J., March 19-21.

ACROSS THE PACIFIC: New York city March 19-24.

ADAMS, MAUDE: Boston, Mass., March 19-31.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): St. Paul, Minn., March 19-24, Minneapolis 26-31, Milwaukee, Wis., April 2-7.

ANDERSON THEATRE (Ed. Anderson, mgr.): Ottawa, Can., March 19-24, Brockville 6-31, Ogdensburg, N. Y., April 2-7.

ARIZONA: Ft. Scott, Kan., March 22, Springfield, Mo., 24, Alton, Ill., April 2, Decatur 3.

AT PINEY RIDGE (M. O. Higgins, mgr.): Norwich, Conn., March 20, Bridgeport 21, 22, New Haven 23, 24, Providence, R. I., 26-31, Fall River, Mass., April 2, Worcester 3, 4, Springfield 5, Westfield 6, Northampton 7.

AT THE WHITE HORSE TAVERN: Rochester, N. Y., March 21, 22.

AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Jacksonville, Fla., March 19-24, Brunswick, Ga., 26-28.

BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.): San Francisco, Cal., March 12-24, Oakland 26, San Jose 27, Fresno 28, Los Angeles 29-31.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Washington, Pa., March 20, Sharon 21, Warren 22, New Castle 26, Uniontown 27, Johnstown 28, Altoona 29, Atlantic City, N. J., 30.

BEN HUR: New York city Nov. 29—indefinite.

BENNETT-MOULTON (A; Earl Burgess, mgr.): New Castle, Pa., March 19-24, Youngstown, O., 26-31, Jamestown, N. Y., April 2-7.

BENNETT-MOULTON (B): Dover, N. H., March 19-24, Biddeford, Me., 26-31, Lynn, Mass., April 2-14.

BINGHAM, RALPH: Tuscumbia, Ala., March 20, Fulton, Miss., 21, Smithville 22, Amory 23, Grenada 24, Indianola 26, Belen 27, Jonestown 28, Gunnison 29, Tunica 30, Hernando 31, Coldwater April 2, Covington, Tenn., 3, Osceola, Ark., 4, Paragould 5, Marianna 6, Fordyce 7.

BLUE JEANS: Springfield, O., March 20, Urbana 21, Chicago, Ill., 26-31.

BROADWAY TO TOKIO: New York city Jan. 23—indefinite.

BROWN'S IN TOWN (La Motte and Sowersby, mgrs.): Cortland, N. Y., March 20, Auburn 21, Lyons 22, Cohoes 23, No. Adams, Mass., 24, Worcester 26-31, Lynn April 2-4.

BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Asheville, N. C., March 20, Knoxville, Tenn., 21, Chattanooga 22, Clarksville 23, Hopkinsville, Ky., 24, Henderson 26, Owensboro 27, Albany, Ind., 28, Frankfort, Ky., 29, Paris 30, Maysville 31, Cincinnati, O., April 2-7.

BRYAN COMEDIANS: Battle Creek, Mich., March 19-24.

BURNS, CARRIE STANLEY: Taylorsville, Ind., March 19-21, Edinburgh 22-24.

BURRILL COMEDY: Concord, N. H., March 19-24, Lynn, Mass., 26-31, Gardiner April 2-7.

CAMERON, CLEMENS (Harry Bubb, bus.-mgr.): E. Liverpool, O., March 19-24, Rochester, Pa., 26-31, Phillipsburg April 2-7.

CARLISLE COMEDY: Des Moines, Ia., March 19-24.

CARROLL COMEDY: Belle Vernon, Pa., March 19-24.

CARNER STOCK (Harry L. Webb, mgr.): Bucyrus, O., March 19-24, Findlay 26-31.

CARPENTER, FRANKIE (George K. Robinson, mgr.): Taunton, Mass., March 19-24, New Bedford 26-31, Woonsocket, R. I., April 2-7.

CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.

CAUGHT IN THE WEB (W. E. Elmendorf, mgr.): Chicago, Ill., March 12-31.

CHAPMAN-WARREN: Pensacola, Fla., March 19-24.

CHATTANOOGA (J. Simms, mgr.): Brockville, Can., March 20, Kingston 21, Belleville 22, Lindsay 23, Hamilton 24, St. Catherine's 26, Brantford, 27, Gault 28, London 29, Chatham 30, Windsor 31.

CHESTER, ALMA (O. W. Dibble, mgr.): Harrisburg, Pa., March 19-24, Middletown, N. Y., 26-31, Port Jervis April 2-7.

CHICAGO STOCK (Chas. H. Rosskam, mgr.): Hutchinson, Kan., March 19-24.

CLARKE, HARRY CORSON (What Happened to Jones): Bismarck, N. D., March 20, Livingston, Mont., 22, Bozeman 23, Helena 24, Butte 25, 26, Anaconda 27, Wallace, Id., 29, Spokane, Wash., 30, 31, Moscow, Id., April 2, Pullman, Wash., 3, Colfax 4, No. Yakima 6, Ellensburg 7, Tacoma 9.

CLIDENCE AND CLARKE: Ansonia, O., March 19-24, Ft. Recovery 26-31, Rockford April 2-7.

COLLIER, WILLIE (Symth and Rice, mgrs.): Pueblo, Col., March 20, Losee 21, Salt Lake City, U., 22-24, San Francisco, Cal., 26-31.

COLLINS, MYRA (Bennett and Seabott, mgrs.): Cameron, Mo., March 19-24, Gallatin 26-31, Trenton April 2-7.

COLUMBIA STOCK: Rapid City, S. D., March 22-24.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Oct. 9—indefinite.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Binghamton, N. Y., March 19-24, Scranton, Pa., 26-31, Wilkes-Barre April 2-7.

COOTE, BERT: Dayton, O., March 19-21, Indianapolis, Ind., 22-24, Noblesville 26, Marion 27, Akron, O., 29, Mansfield 30, Tiffin 31.

CORALIE AND CO., DRESSMAKERS: New York city Feb. 5-March 24, Boston, Mass., 26-31.

CORE-KEENE: Dawson, Ga., March 22-24.

CRANE, WILLIAM H.: Cincinnati, O., March 19-24, Cleveland 26-31.

CROWS, THE: Louisiana, Mo., March 19-24.

CURRAN-MILTON: Newton, Kan., March 19-21.

DAILEY STOCK: San Jose, Cal., March 12-24, Sacramento 26-April 5.

DALRYMPLE COMEDY: Beardstown, Ill., March 19-24.

DARKEST RUSSIA (Edwin C. Jepson, mgr.): Portland, Or., March 19-24, Seattle, Wash., 26-31, Tacoma April 2, Spokane 4, Missoula, Mont., 5, Helena 7.

DAVIDSON, FRANK: So. Fork, Pa., March 19-21, Somerset 22, 24.

DAVIDSON STOCK (Kelly-Kent): Anderson, Ind., March 19-24, Aurora, Ill., 26-31, Sheboygan, Wis., April 2-7.

DE TOURNEY, MME. (S. T. Ferry, mgr.): Yankton, S. D., March 21, Sioux City 22.

DE VONDE STOCK (C. L. Walters and Chester De Vonde): Norwich, Conn., March 19-24, Gloversville, N. Y., 26-31, Johnstown April 2-7.

DODGE, SANFORD: Lead City, S. D., March 20-23, Bellefourche 24-26, Spearfish 27, 28, Custer 29, Edgemont 30, Crawford, Neb., 31.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 25—indefinite.

DON'T TELL MY WIFE (Felix Risser, mgr.): Rockford, Ill., March 20, Belvidere 21, Marengo 22, Galena 23, Janesville, Wis., 24, Racine 25, Savanna, Ill., 26, Davenport, Ia., 27, Clinton 28, Muscatine 29, Burlington 30, Moline, Ill., 31.

DREW, JOHN: Chicago, Ill., March 19-31.

EIGHT BELLS: Davenport, Ia., March 28, Chicago, Ill., 19-31.

ELDON'S COMEDIANS (G. H. Eldon, mgr.): Delphos, O., March 19-24, Napoleon 26-31, Adrian, Mich., April 2-7.

ELLEFORD CO.: Pomona, Cal., March 26-31.

ELROY STOCK (E. S. Brigham, mgr.): Manchester, N. H., March 19-24, Brockton, Mass., 26-31.

EMMET, J. K., AND GILSON, LOTTIE: Worcester, Mass., March 19-24.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York city Dec. 25—indefinite.

EMPIRE STOCK: Port Jervis, N. Y., March 19-24, Kingston 26-31.

ERWOOD STOCK: Thomas, W. Va., March 18-20, Elkins 22-24.

EWING TAYLOR: Corsicana, Tex., March 19-24.

FABIO ROMANI (Aiden Benedict, mgr.): Franklin, Pa., March 20, Greenville 21, Sharon 22, Carey 23, Sheffield 24, Titusville 26, Kane 27, Punxsutawney 28, Du Bois 29, Renova 30, Lockhaven 31.

FAUST (Porter J. White): Syracuse, N. Y., March 19-21, Rochester 22-24, Canandaigua 26, Auburn 27, Fulton 28, 29, Utica 30, 31.

FAUST-CARR: Sullivan, Ind., March 21, Olney, Ill., 22.

FERRIS COMEDIANS (Dick Ferris, mgr.): Quincy, Ill., March 19-24, Hannibal, Mo., 26-31, Springfield, Ill., April 2-7.

FISKE, MRS. (Charles E. Power, mgr.): St. Louis, Mo., March 19-24, Cincinnati, O., 26-31.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.

FOWLER-PERKINS STOCK: Anoka, Minn., March 19-24.

FROHMAN, DANIEL, STOCK: New York city Nov. 27—indefinite.

GALLAGHER STOCK: Mystic, Conn., March 19-24.

GIBNEY-HOEFFLER: Paterson, N. J., March 19-24.

GILMORE, BARNEY (Kidnapped in New York): Cleveland, O., March 19-24.

GILLETTE, WM.: New York city Nov. 6—indefinite.

GOODWIN, NAT C.: Philadelphia, Pa., March 12-31.

GRAND STOCK (D. H. Hunt, mgr.): Indianapolis, Ind.—indefinite.

GREAT EASTERN STOCK: Medina, N. Y., March 29-31.

HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.

HALL, DON C.: Palo, Ill., March 19-21.

HARCOURT, JESSIE: Riverpoint, R. I., March 19-24, Rockland, Me., 26-April 7.

HARRIGAN, EDWARD: Johnstown, N. Y., March 20, Ft. Plains 21, Ilion 22, Little Falls 23, Herkimer 24.

HARTLEY COMEDY: Lewistown, Pa., March 19-24.

HASWIN, CARL A. (A Lion's Heart): Newark, N. J., March 19-24, Baltimore, Md., 26-31.

HAVE YOU SEEN SMITH: San Diego, Cal., March 20, Riverside 21, Los Angeles 22-24, Bakersfield 26, Stockton 27, Oakland 28, 29, San Jose 30, Vallejo 31, Sacramento April 2, Marysville 3, Roseburg, Ore., 5, Albany 6, Salem 7.

HEARTS ARE TRUMPS (Charles Frohman, mgr.): New York city Feb. 21—indefinite.

HEARTS OF OAK (Herne's; William B. Grosse, mgr.): Lima, O., March 20, Defiance 21, Toledo 22-24, Detroit, Mich., 26-31, New York city April 2-7.

HELD, ANNA: New York city Nov. 13—indefinite.

HELLO, BILL: Jacksonville, Ill., March 30.

HENDRICKS, BEN (A Yenuine Yentleman): Minneapolis, Minn., March 19-24, Duluth 26.

HILLMAN, MAUDE (W. G. Snelling, mgr.): Scranton, Pa., March 19-24.

HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Derby, Conn., March 19-24, Newburg, N. Y., 26-31.

HIMMELEIN'S IMPERIAL STOCK (Dave H. Woods, mgr.): Bloomington, Ill., March 19-24, Joliet 26-31, Logansport, Ind., April 2-7.

HIS EXCELLENCY THE GOVERNOR (Charles Frohman mgr.): Fitchburg, Mass., March 20, Attleboro 21, Providence, R. I., 22-24, Taunton, Mass., 26, Meriden, Conn., 29, Middletown 30, Bridgeport 31.

HOGAN'S ALLEY: Columbus, Ind., March 22.

HOLDEN COMEDY (No. 1): Des Moines, Ia., March 19-24, Marshalltown 26-31, Burlington April 2-7.

HOLDEN COMEDY (No. 2): Reading, Pa., March 19-24, Allentown 26-31.

HOLLAND, MILDRED (Edward C. White, mgr.): Washington, D. C., March 19-24, Baltimore, Md., 26-31.

HOPKINS' STOCK (J. S. Hopkins, mgr.): Memphis, Tenn., Sept. 4—indefinite.

HOTEL TOPSY TURVY (Dunne and Ryley): Providence, R. I., March 19-24.

HOWARD-DORSET: Evansville, Ind., March 19-24.

HUBBARD COMEDY: Carthage, Ill., March 19-21.

HUMAN HEARTS (W. E. Nankeville, mgr.): Cincinnati, O., March 19-24, Louisville, Ky., 26-31.

HUMPTY-DUMPTY (James B. Dixon, mgr.): Erie, Pa., March 20, Youngstown, O., 21, 22, Akron 23, 24, Dayton 26-28, Columbus 29-31.

HUNTLEY-JACKSON: Annapolis, Md., March 19-21, Cumberland 22-24, Parkersburg, W. Va., 26-31.

HYDE'S COMEDIANS: Chicago, Ill., March 5-24.

IN OLD KENTUCKY: New York city March 19-24.

IRVING, HENRY: New York city March 12-24, Providence, R. I., 26-28, Springfield, Mass., 29, Hartford, Conn., 30, New Haven 31, Albany, N. Y., April 2, Syracuse 3, Rochester 4, 5, Buffalo 6, 7.

IRWIN, MAY (H. B. Sire, mgr.): New York city March 19-24, Washington, D. C., 26-31.

JAMES-KIDDER-HANFORD: Denver, Col., March 19-24, Greeley 26, Cheyenne 27, Lincoln, Neb., 29, Topeka, Kan., 30, Lawrence 31, Kansas City, Mo., April 2, 3, Sedalia 4, St. Joseph 5.

JAPANESE DRAMATIC CO. (Mrs. Robert Osborn, mgr.): New York city March 12-24.

JOHNSON COMEDY: Chillicothe, O., March 19-24.

JUST BEFORE DAWN: Lynn, Mass., March 22-24.

KELCEY-SHANNON: Brooklyn, N. Y., March 19-24, Newark, N. J., 26-31.

KEMBLE COMEDY: Central City, Neb., March 19-24.

KENDAL, MR. AND MRS.: Brooklyn, N. Y., March 19-24, New York city 26-31.

KENNEDY PLAYERS: Rockland, Me., March 19-24.

KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Shenandoah, Pa., March 19-24, Danville 26-31, Cumberland, Md., April 2-7.

KING DRAMATIC (Nathan Appel, mgr.): Holyoke, Mass., March 19-24, Salem 26-31, Lowell April 2-7.

KLIMT-HEARN (Sol Braunig, mgr.): Wilkes-Barre, Pa., March 19-24, Chester 26-31, Allentown April 2-7.

LABADIE, HUBERT (Edwin Patterson, mgr.): Valdosta, Ga., March 21, Elberton 23, Anderson, S. C., 24, Spartansburg 26, Union 27, Lawrens 28, Newbery 29, Orangeburg 30, Sumter 31, Camden April 2, Yorkville 3, Chester 4, Winnsboro 5, Rich Hill 6, Charlotte, N. C., 7.

LANGTRY, MRS.: St. Louis, Mo., March 19-24, Cincinnati, O., 26-31.

LA PORTE COMEDY: Tully, N. Y., March 19-24.

LEHO AND WILLIAMS: Washington, N. C., March 19-24.

LEROYLE, HENNESSY (Other People's Money; W. S. Butterfield, mgr.): Nebraska City, Neb., March 20, Lincoln 21, Council Bluffs, Ia., 22, Missouri Valley 23, Sioux City 24, Le Mars 26, Omaha, Neb., 27, 28, Ft. Dodge, Ia., 29, Algona 30, Mankato, Minn., 31.

LEYBURN'S BON TON (Frank B. Shalters, mgr.): Pittsfield, Mass., March 19-24, No. Adams 26-31.

LITTLE TRIXIE (Fred. Robbins, mgr.): Alexandria, Ind., March 24, Tipton 26.

LOOKE, ANNIE, COMEDY (Harry Hadley, mgr.): Augusta, Me., March 20, Gardiner 21.

LOVE COMEDY (Daniel W. Mayon, mgr.): La Porte, Ind., March 19-21, Logansport 22-24, Dunkirk 26-28, Kokomo 29-31.

LYCEUM CO. (Shipman's): Burlington, Vt., March 20, St. Johnsbury 21, Manchester, N. H., 23, Suncook 24, Concord 26, Peterboro 27, Nashua 28, Dover 30, Exeter 31.

LYCEUM STOCK: Greensburg, Pa., March 19-24, Williamsport April 2.

MACAULEY-PATTON: McKeesport, Pa., March 19-24, Wheeling, W. Va., 26-31.

McAULIFFE, JERE, STOCK (H. Q. Emery, mgr.): Brockton, Mass., March 19-22, New Bedford 23, 24.

McCABE, JAS. L. (Maloney's Wedding; Matt Sheeley, mgr.): Napoleon, O., March 20, Wauseon 21, Bryan 22, Hicksville 23, Garrett, Ind., 24.

McCARTHY'S MISHAPS (Fitz and Webster, mgrs.): Northfield, Minn., March 20, Albert Lea 21, Mankato 23, New Ulm 24, 25, St. Peter 26, Waseca 27, Faribault 28, Hastings 29, Wabash 30, Lacrosse 31.

McCARTHY, MYLES: Keene, N. H., March 20, Exeter 21, Portland, Me., 22, 23.

McFADDEN'S FLATS: Detroit, Mich., March 19-24, Cleveland, O., 26-31, Pittsburg, Pa., April 2-7.

MACK, ANDREW (Rich and Harris, mgrs.): Chicago, Ill., March 19-31.

MACK-FENTON STOCK (Wilbur Mack, mgr.): Montpelier, O., March 22-24, Hillsdale, Mich., 26-31.

MAM'SELLE 'AWKINS: New York city Feb. 26-March 31.

MAN'S ENEMY: Washington, D. C., March 19-24, Boston, Mass., 26-31, New Haven, Conn., April 2-4, Bridgeport 5-7.

MANSFIELD, RICHARD (A. M. Palmer, mgr.): Houston, Tex., March 20, Austin 21, San Antonio 22, Ft. Worth 23, Dallas 24, Little Rock, Ark., 26, Memphis, Tenn., 27, Nashville 28, Lexington, Ky., 29, Cincinnati, O., April 2-7.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Saginaw, Mich., March 20, Bay City 21, Lansing 22, Grand Rapids 23, Muskegon 24, Kalamazoo 26, Elkhart, Ind., 27, Goshen 28, Wabash 29, Peru 30, Logansport 31, Ft. Wayne April 2, Lima, O., 3, Fremont 4, Sandusky 5, Ashtabula 6, Warren 7.

MARKS BROS.: Brantford, Ont., March 19-24, Peterboro 26-31, Coburg April 2-7.

MARLOWE, JULIA (C. H. Dillingham, mgr.): Washington, D. C., March 19-24, Baltimore, Md., 26-31, Philadelphia, Pa., April 2-7.

MATHES, CLARA: Wichita, Kan., March 19-24.

MATHEWS AND BULGER: Brooklyn, N. Y., March 19-24.

MAXAM AND SIGHTS: Windom, Minn., March 19-24.

MELVILLE, ROSE: Owosso, Mich., March 28, Ypsilanti 30.

MEYERS, IRENE: Hazleton, Pa., March 19-24.

MILLER, HENRY: Boston, Mass., March 19-31.

MISS HOBBS (Charles Frohman, mgr.): New York city March 19-24, Syracuse, N. Y., 26, Rochester 27, 28, Buffalo 29-31.

MODJESKA (John C. Fisher, mgr.): New Haven, Conn., March 22, 23, Bridgeport 24.

MOREY STOCK: Pittsburg, Kan., March 19-24, Weir City 26-31.

MORGAN SPECIALTY: Bristol, Vt., March 19-24.

MONROE, GEO. W.: New York city March 19-24, Pittsburg, Pa., 26-31.

MORRIS, WM. (D. V. Arthur, mgr.): Little Rock, Ark., March 20, Hot Springs 21, Shreveport, La., 22, Munroe 23, Vicksburg, Miss., 24, New Orleans, La., 26-31.

MORRISON COMEDY: Woonsocket, R. I., March 19-24, Togus, Me., 26, Bangor 27-31, Lawrence, Mass., April 2-7.

MORRISON, LEWIS: Springfield, Mass., March 20, Hartford, Conn., 21, Washington, Pa., 30.

MULDOON'S PICNIC (Yank Newell and George H. Adams): Rochester, N. Y., March 19-21, Hamilton, Can., 22-24, London 26-28.

MURPHY, JOSEPH: Cleveland, O., March 19-24, Rochester, N. Y., 26, 27, Troy 28, 29, Albany 30, 31.

MURPHY, TIM: Brooklyn, N. Y., March 19-24.

MURRAY AND MACK (Joe W. Spears, mgr.): Victoria, Tex., March 20, Galveston 21, Houston 22, Beaumont 23, Lake Charles, La., 24, New Orleans 26-31.

MY DAUGHTER-IN-LAW: New York city Feb. 26—indefinite.

MYRKLE AND HARDER: Lincoln, Neb., March 19-24, St. Joseph, Mo., 26-31.

NATIONAL THEATRE: Sigourney, Ia., March 19-21.

NAUGHTY ANTHONY: New York city Jan. 8—indefinite.

NEILL, JAMES: Los Angeles, Cal., Feb. 11-March 31.

NETHERSOLE, OLGA (Marcus Mayer, mgr.): New York city Feb. 5—indefinite.

NEWELL, WILLARD: Philipsburg, Pa., March 19-21.

NEXT DOOR (Boyer Brothers; J. H. Arthur, mgr.): Freeport, Ill., March 20, Sterling 21, Kewanee 22, Ottawa 23, Streator 24, Spring Valley 25, Sycamore 26, Elgin 27, Janesville, Wis., 28, Watertown 29.

O'HOOLIGAN'S WEDDING (George Dupree, mgr.): Gallipolis, O., March 20, Pt. Pleasant, W. Va., 21, Athens, O., 22, Caldwell 23, Cambridge 24, Barnesville 26, Martin's Ferry 27, Mannington, W. Va., 28.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): Manchester, N. H., March 20, Lawrence, Mass., 21, 22, Lowell 23, 24, Springfield 26, Worcester 27, 28, Providence, R. I., 29-31.

OLD SI STEBBINS (Wallace, Gilmore and Co., mgrs.): New Castle, Ind., March 20, Richmond 21, Marion 22, 23, Springfield, O., 24, Urbana 26, Cambridge City, Ind., 28, Columbus 29, Greensburg 30, Anderson 31.

ON THE STROKE OF TWELVE: New Haven, Conn., March 19-21, New London 22, Bridgeport 23, Torrington 24.

ON THE SUWANEE RIVER: Aspen, Col., March 20, Grand Junction 21.

OVER THE FENCE (Gus Hill, mgr.): Toronto, Can., March 19-24, Montreal 26-31, Quebec April 2-4, Ottawa 5-7.

PAIGE, MABEL: Dallas, Tex., March 19-24, Austin 26-31, San Antonio April 2-7.

PAIGES, THE: Shamokin, Pa., March 19-24.

PAYTON, CORSE, COMEDY (E. M. Gotthold, mgr.): Portland, Me., March 12-24, Manchester, N. H., 26-31, Haverhill, Mass., April 2-7.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Lancaster, Pa., March 19-24, Wilmington, Del., 26-31, Atlantic City, N. J., April 2-7.

PAYTON, CORSE, SOUTHERN STOCK (J. T. Macauley, mgr.): Milford, Mass., March 19-24, Biddeford, Me., 26-31.

PECK'S BAD BOY (G. W. Heath, mgr.): Chambersburg, Pa., March 23.

PEOPLE'S PLAYERS: Stoughton, Wis., March 19-24.

PERKINS, WALTER (My Friend from India): Muncie, Ind., March 21, Bellefontaine, O., 22, Marion 23, Canal Dover 24, Elyria 26, Warren 27, New Castle, Pa., 28, Franklin 29, Titusville 30, Niagara, N. Y., 31.

PHELAN STOCK: Woonsocket, R. I., March 26-31.

PIKE THEATRE CO. (D. H. Hunt, mgr.): Cincinnati, O.—indefinite.

PRICE-ARINGTON: Corning, Ark., March 19-21, Walnut Ridge 22-24.

PRINGLE, DELLA: Dubuque, Ia., March 19-24.

PUDD'NHEAD WILSON: San Francisco, Cal., March 19-31.

QUO VADIS (Aiden Benedict's; E. A. Summers, mgr.): Danville, Va., March 20, Charlottesville 22, Clifton Forge 23, Houton, W. Va., 24, Charleston 26, Huntington 27, Ashland, Ky., 28, Ironton, O., 29, Portsmouth 30, Maysville, Ky., 31.

QUO VADIS (Aiden Benedict's; H. J. Bernard, mgr.): Marietta, O., March 20, Toronto 21, Cadiz 22, New Philadelphia 23, Millersburg 24, Worcester 26, Mt. Vernon 27, Coshocton 28, Massillon 29, Salem 30, Warren 31.

QUO VADIS (Fred C. Whitney): Philadelphia, Pa., March 19-31.

REHAN, ADA: Richmond, Va., March 20, 21, Atlanta, Ga., 22, 23, Augusta 24, Charleston, W. Va., 26, Savannah, Ga., 27, Macon 28, Montgomery, Ala., 29, Birmingham 30, Mobile 31.

REMEMBER THE MAINE (Western; Lincoln J. Carter, prop.): Jefferson, Ia., March 20, Newton 22, Oskaloosa 23, Fairfield 24, Washington 26, Sigourney 27, Belle Plain 28, Cedar Rapids 29, Anamosa 30, Maquoketa 31, Davenport April 1, Sterling, Ill., 2, Dickson 3, Rochelle 4, Freeport 5, Rockford 6, Belvidere 7, Peru 8.

REMEMBER THE MAINE (Eastern; Lincoln J. Carter, prop.): Greenwich, Conn., March 20, Mt. Vernon, N. Y., 21, Hoboken, N. J., 22-24, Elizabeth 26-28, Bridgeport, Conn., 29-31, Trenton, N. J., April 2, Lancaster, Pa., 3.

RICE, FANNIE: Winona, Minn., March 23.

ROBER, KATHERINE: Nashua, N. H., March 19-24, Northampton, Mass., 26-31.

ROBSON, STUART (D. V. Arthur, mgr.): New York city March 19-April 14.

ROGERS BROS.: Cleveland, O., March 19-24.

RUBLE-KREYER THEATRE: Yazoo, Miss., March 19-21.

RYAN, DANIEL R. (E. A. Schiller, mgr.): Battle Creek, Mich., March 19-24, Port Huron 26-31.

SAG HARBOR: Chicago, Ill., March 19-April 14.

SANDERS, MARY: Lynn, Mass., March 22.

SAPHO (Ed F. Rush): Philadelphia, Pa., March 19-24, Jersey City, N. J., 26-31.

SAWTELLE DRAMATIC: Atlantic City, N. J., March 19-24, Bridgeton 26-31.

SECRET SERVICE: Kansas City, Mo., March 19-24, St. Louis 26-31.

SHANNON, HARRY: Peru, Ind., March 19-24, Hammond April 2-7.

SHEA, THOMAS E. (S. W. Combs, mgr.): Newark, N. J., March 19-24.

SHEARER, TOMMY: Allentown, Pa., March 19-24, Morristown 26-31, Elizabeth, N. J., April 2-7.

SHENANDOAH (Jacob Litt, prop.): Brooklyn, N. Y., March 12-24.

SHIRLEY, JESSIE (Harry W. Smith, mgr.): Santa Barbara, Cal., March 19-24, Ventura 26-31, San Diego April 2-7.

SHORE ACRES (William B. Gross, mgr.): Ypsilanti, Mich., March 20.

SIDE TRACKED (Western): Toledo, O., March 19-21, Chicago, Ill., 26-31.

SIDE TRACKED (Eastern; A. Q. Scammon, mgr.): Albany, N. Y., March 19-21, Greenwich 22, Leominster, Mass., 23, Marlboro 24, Chelsea 26, Lynn 29-31.

SKINNER, OTIS: Elkhart, Ind., March 20, Goshen 21, Coldwater, Mich., 22, Kalamazoo 23, Lansing 24, E. Saginaw 26, Bay City 27, Ann Arbor 28, Adrian 29, Akron, O., 30, Canton 31.

SOTHERN, E. H. (Daniel Frohman, mgr.): Pittsburg, Pa., March 19-24, New York city 26—indefinite.

SOWING THE WIND (Julius Cahn, mgr.): Iowa Falls, Ia., March 20, Cedar Rapids 21, Independence, Mo., 22, Belvidere 23, Elgin 24, Cleveland, O., 26-31.

SPOONER DRAMATIC: Bristol, Tenn., March 19-24, Asheville, N. C., 26-31, Durham April 2-7.

SPOONERS, THE: Haverhill, Mass., March 19-24, Lewiston, Me., 26-31, Portland April 2-7.

SPORTING LIFE: Joliet, Ill., March 22, Peoria 23.

STEVENS' COMEDY: Oakland, Ill., March 19-24.

SWAIN'S IDEAL PLAYERS: Starkville, Col., March 19-21.

SULLY, DANIEL: Bath, Me., March 20, Portsmouth, N. H., 21, Lowell, Mass., 22.

SUPERBA (Hanlon's): Buffalo, N. Y., March 19-24, Toronto, Can., 26-31.

THANHOUSER STOCK: Milwaukee, Wis.—indefinite.

THE AIR SHIP: Springfield, Mo., March 22, Leavenworth, Kan., 25.

THE AMERICAN GIRL (A. Q. Scammon, mgr.): Chester, Pa., March 20, W. Chester 21, Bridgeton, N. J., 22, Salem 23, Norristown, Pa., 24, Trenton, N. J., 26, Atlantic City 27, Frankford, Pa., 28, Asbury Park, N. J., 29, Red Bank 30.

THE BELLE OF NEW YORK: Newark, N. J., March 19-24, Pittsburg, Pa., 26-31.

THE BOWERY AFTER DARK (Samuel Blair, mgr.): Chicago, Ill., March 4-24, Pittsburg, Pa., 26-31, Jersey City, N. J., April 2-7.

THE CHERRY PICKERS (Nathan Appell, mgr.): Northampton, Mass., March 20, Holyoke 21, Paterson, N. J., 22-24, Cohoes, N. Y., 26, Carthage 27, Watertown 28, Ogdensburg 29, Ottawa, Can., 30, 31.

THE CHILDREN OF THE GHETTO: Louisville, Ky., March 19-21, Evansville, Ind., 22, Nashville, Tenn., 23, 24, Chattanooga 26, Knoxville 27, Birmingham, Ala., 28, 29, Atlanta, Ga., 30, 31, Augusta April 2, Charleston, S. C., 3, Savannah 4, Macon 5, Montgomery, Ala., 6, Mobile 7.

THE CHRISTIAN (Effie Ellsler; Liebler and Co., mgrs.): Albany, Ga., March 20, Brunswick 21, Jacksonville, Fla., 22, Savannah, Ga., 23, 24, Augusta 26, Charleston, W. Va., 27, Wilmington, N. C., 28, Raleigh 29, Danville, Va., 30, Lynchburg 31.

THE CORNER GROCERY (Jas. Wall, mgr.): Ellwood City, Pa., March 21, Mercer 22, Sharpsville 23, Greenville 24, Meadville 26, Cambridge Springs 27, North East 28, Dunkirk, N. Y., 29, Gowanda 30, Warsaw 31, Batavia April 2.

THE DAIRY FARM: Rochester, N. Y., March 19-21, Syracuse 22-24, Washington, Pa., 28, New York city 26-31.

THE GIRL FROM CHILI (Eastern; Fitz and Webster): Cartersville, Ga., March 20.

THE GIRL FROM CHILI (Western; Muller and Bacon, props.): Belton, Tex., March 20, Temple 21, Austin 22, Houston 23, Galveston 24, Navasota 26, Byron 27.

THE GIRL FROM MAXIM'S: Baltimore, Md., March 19-24.

THE GIRL IN THE BARRACKS: Boston, Mass., March 5-24, Portland, Me., 26, 27, Dover, N. H., 28, Concord 29, Haverhill, Mass., 30, Lowell 31.

THE GREATEST THING IN THE WORLD (Mrs. Le Moyne; Liebler and Co., mgrs.): Philadelphia, Pa., March 19-31.

THE HEART OF CHICAGO (F. C. Walton, mgr.): Hannibal, Mo., March 20, Ft. Madison, Ia., 21, Keokuk 22, Burlington 23, Moline, Ill., 24, Davenport, Ia., 25, Des Moines 26-28, Newton 29, Iowa City 30, Cedar Rapids 31, Iowa Falls April 3.

THE HEART OF CHICAGO (Eastern; Ed. W. Rowland, mgr.): Mansfield, O., March 20, Galion 21, Ypsilanti, Mich., 26, Jackson 27, Flint 28, Bay City 29, Saginaw 30, Lansing 31.

THE HEART OF MARYLAND (David Belasco, mgr.): Ashland, Ky., March 20, Marietta, O., 21, Parkersburg, W. Va., 22, Sistersville 23, Uniontown, Pa., 24, Johnstown 26, Altoona 27, Harrisburg 28, Lebanon 29, Lancaster 30, Reading 31, Allentown April 2, Bethlehem 3, Easton 4, Scranton 5, Wilkes-Barre 6.

THE IRISH ALDERMAN: St. Louis, Mo., March 19-24.

THE KATZENJAMMER KIDS (Blondell and Fennessy): Auburn, N. Y., March 20, 21, Seneca Falls 22, Oswego 23, 24, Rome 26, Utica 27, 28, Amsterdam 29, Schenectady 30, Cohoes 31, Pittsfield, Mass., April 2, 3, Manchester, N. H., 5-7.

THE KING OF THE OPIUM RING (Eastern): Boston, Mass., March 19-24, Philadelphia, Pa., 26-31.

THE LIMITED MAIL (Elmer E. Vance, mgr.): Lafayette, Ind., March 22-24, Terre Haute 26-28, Muncie 29-31, Evansville April 2-4.

THE LITTLE MINISTER (No. 2; Charles Frohman, mgr.): Ottawa, Can., March 19, 20, St. Albans, Vt., 21, Plattsburg, N. Y., 22, Rutland, Vt., 23, Bellows Falls 24, Keene, N. H., 26, Fitchburg, Mass., 27, Milford 28, Marlboro 29, Norwich, Conn., 30, Adams, Mass., 31.

THE LITTLE MINISTER (No. 3; Charles Frohman, mgr.): San Antonio, Tex., March 20, Houston 21, Galveston 22, Brenham 23, Waco 24, Shreveport, La., 26, Monroe 27, Vicksburg, Miss., 28, Natchez 29, Jackson 30, Greenville 31.

THE MISSOURI GIRL (Fred Raymond, mgr.): Pawtucket, R. I., March 19-21, Franklin, Mass., 22, Lynn 23, 24, Manchester, N. H., 26-28, Lowell, Mass., 29-31, Fall River April 2-4, Hartford, Conn., 5-7.

THE OLD HOMESTEAD (Frank Thompson and W. J. Kilpatrick, mgrs.): Salt Lake City, U., March 19-21, Colorado Springs, Col., 23, Pueblo 24, Denver 26-31, Omaha, Neb., April 2-4.

THE NOMINEE (Walter Walker): Ogden, U., March 20, Park City 21, Rock Springs, Wyo., 22, Laramie 23, Cheyenne 24.

THE REAL WIDOW BROWN (A. Q. Scammon, mgr.; Eastern): Barrie, Can., March 20, Orillia 21, Lindsay 22, Peterboro 23, Picton 27, Belleville 28, Deseronto 29, Napanee 30, Kingston 31, Montreal April 2-7.

THE REAL WIDOW BROWN (A. Q. Scammon, mgr.; Western): Henrietta, Tex., March 20, Wichita Falls 21, Trinidad, Col., 24.

THE SIGN OF THE CROSS: Toronto, Can., March 19-24, Pittsburg, Pa., 26-31.

THE SLEEPING CITY (A. Q. Scammon, mgr.): Grand Rapids, Mich., March 18-21, Kalamazoo 22, Jackson 24, Detroit 26-31, Toledo, O., April 2-7.

THE SORROWS OF SATAN (Arthur C. Alston, mgr.): Cincinnati, O., March 19-24, Columbus 26-28, Indianapolis, Ind., 29-31, Detroit, Mich., April 2-7.

THE SPAN OF LIFE (E. E. Zimmerman, mgr.): Bloomsburg, Pa., March 20, Sunbury 21, Milton 22, Mt. Carmel 23, Ashland 24, Girardville 26, Shenandoah 27, Mahanoy City 28, Freeland 29, Mauch Chunk 30, Philadelphia April 2-7.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Philadelphia, Pa., March 19-24, Atlantic City, N. J., 26, Trenton 27, New Brunswick 28, Norristown 29, Boonton 30, Dover 31, Yonkers, N. Y., April 2, Tarrytown 3, White Plains 4, Stamford 5, So. Norwalk 6, Port Chester 7.

THE SURPRISES OF LOVE: Dayton, O., March 20, Indianapolis, Ind., 21, Louisville, Ky., 22-24, St. Louis, Mo., 26-31.

THE THREE MUSKETEERS (John Griffith): Owosso, Mich., March 21, Pontiac 22, Jackson 23, Flint 24, Grand Haven 29, Allegan 30.

THE VILLAGE POSTMASTER (J. Wesley Rosenquest, mgr.): Kansas City, Mo., March 19-24, Omaha, Neb., 25, 26, Lincoln 27, Topeka, Kan., 28, Leavenworth 29, Atchison 30, St. Joseph, Mo., 31, Hannibal April 2, Quincy, Ill., 3, Jacksonville 4, Decatur 5, Streator 6, Galesburg 7, Davenport, Ia., 9.

THE WEALTHY WIDOW WIGGLES: Port Jervis, N. Y., March 20, Middletown 21, Fishkill 22, Mattawan 23, Meriden, Conn., 26.

THE WORLD AGAINST HER (Agnes Wallace Villa): Chicago, Ill., March 19-24, Cincinnati, O., 26-31.

THROUGH THE BREAKERS: St. Catharines, Ont., March 20, Utica, N. Y., 21, Schenectady 22, Troy 23, 24, Newark, N. J., 26-31, Hoboken, April 2-7.

TOWN TOPICS (A. Q. Scammon, mgr.): Hudson, N. Y., March 21, Albany 22-24, N. Adams, Mass., 27, Adams 28, Shelburne Falls 29, Athol 30, Marlboro 31, Leominster, April 2, Clinton 3, Fitchburg 4, Lynn 5-7.

TWO LITTLE VAGRANTS: Cincinnati, O., March 19-24, Indianapolis, Ind., April 2-4, Columbus, O., 5-7.

TWO MARRIED MEN (Charles E. Schilling, mgr.): Delaware, O., March 20, Marion 21, Kenton 23, Lima 24, Toledo 26-28, Defiance 29, Auburn, Ind., 30, Marion 31.

TWO MERRY TRAMPS (S. McVenn, mgr.): Frankfort, Ind., March 20.

UNCLE JOSH SPRUCEBY (Eastern): Parkersburg, W. Va., March 21, Wheeling 22-24.

UNCLE TOM'S CABIN (Al. W. Martin): Jersey City, N. J., March 19-24.

UNCLE TOM'S CABIN (Young Brothers): Mitchell, S. D., March 20, Huron 21, Watertown 22, Redfield 23, Aberdeen 24.

UNCLE TOM'S CABIN (Stetson; Western): Albion, N. Y., March 20, Medina 21, Middleport 22, St. Catherine's, Ont., 23, Niagara, N. Y., 24.

UNCLE TOM'S CABIN (Stetson; Eastern): Pottsville, Pa., March 21, Wilkes-Barre 23, Scranton 24, Waverly, N. Y., 26, Elmira 27, Williamsport 28.

UNDER THE RED ROBE: Des Moines, Ia., March 20, Marshalltown 21, Cedar Rapids 22, Keokuk 24, Quincy, Ill., 26, Springfield 27, Evansville, Ind., 28, Nashville, Tenn., 29, Memphis 30, 31.

UNDER THE DOME (Western): Lake Linden, Mich., March 21, Hancock 22, Calumet 23, 24, Ishpeming 26, Munising 27, Manistique 28, Gladstone 29, Marinette, Wis., 30, Oshkosh, April 1, Manitowoc 2, Manistee, Mich., 3, Reed City 4, Bay City 5, Alpena 6, 7.

VALENTINE STOCK (Robert A. Evans, mgr.): St. John, N. B.—indefinite.

VAN DYKE AND EATON: Norwalk, O., March 19-24.

VINCENT STOCK (G. Bert Rodney, mgr.): Albia, Ia., March 19-22, Centerville 23, 24.

WAITE'S COMEDY (James R. Waite, mgr.): Fall River, Mass., March 19-31.

WAITE'S NEW STOCK: Elmira, N. Y., March 19-24, Wilkes-Barre, Pa., 26-31, Scranton April 2-7.

WALSH, BLANCHE, AND MACDOWELL, MELBOURNE (Ben Stern, mgr.): Helena, Mont., March 20, Billings 21, Fargo, N. D., 23, 24, Winnipeg, Man., 26, 27, Grand Forks, N. D., 28, Duluth, Minn., 30, 31.

WALTER, LESTER, STOCK: Fitchburg, Mass., March 19-24, Pawtucket, R. I., 26-31, Chelsea, Mass., April 2-7.

WALTERS, JULE: Bushnell, Ill., March 20, Galesburg 21, Pekin 22, Dixon 24, Clinton, Ia., 26, Pontiac, Ill., 29, Dwight 30, Kankakee 31, Chicago April 2-7.

WARDE, FREDERICK: St. Paul, Minn., March 19-24, Minneapolis 26-31.

WARNER COMEDY: Carroll, Ia., March 19-24, Denison 26-31.

'WAY DOWN EAST (William A. Brady, mgr.): New York city Nov. 13—indefinite.

'WAY DOWN EAST (No. 2): Pottstown, Pa., March 21, Pottsville 22, Lebanon 23, Carlisle 24, Harrisburg 26, Williamsport 27, Corning, N. Y., 28, Olean 29, Erie, Pa., 30, Jamestown 31.

WHAT HAPPENED TO JONES (Joseph McKever, mgr.): Madison, Wis., March 20, Baraboo 21, Eau Claire 22, W. Superior 23, Duluth, Minn., 24, Ashland, Mich., 26, Bessemer 27, Houghton 28, Marquette 29, Ishpeming 30, Iron Mountain 31, Escanaba April 2, Manistique 3, Sault Ste. Marie 4.

WHAT HAPPENED TO JONES (Eastern; Robt. Brower, mgr.): Baltimore, Md., March 19-24, New York city 26-31.

WHITESIDE, WALKER: Sault Ste. Marie, Mich., March 26.

WHO IS WHO (F. W. Stair, mgr.): Seattle, Wash., March 19-24, Pendleton, Or., 26, Walla Walla, Wash., 27, Spokane 28, Wallace, Id., 29, Anaconda, Mont., 31, Butte April 1-3, Great Falls 4, Helena 5, Livingston 6, Billings 7.

WHY SMITH LEFT HOME (Eastern): Kansas City, Mo., March 26-31.

WHY SMITH LEFT HOME (Western; E. R. Salter, mgr.): Macon, Ga., March 20, Savannah 21, Augusta 22, Charleston, W. Va., 23, 24, Sumter, N. C., 26, Wilmington 27, Petersburg, Va., 28, Richmond 29, 30, Norfolk 31.

WHYTAL, RUSS (For Fair Virginia; F. V. Hawley, mgr.): Muskegon, Mich., March 20, Kalamazoo 21, So. Bend, Ind., 22, La Porte 23, Valparaiso 24, Cincinnati, O., April 2-7.

WIEDEMANN'S BIG SHOW: Athens, Ga., March 19-24, Anderson, S. C., 26-31, Spartansburg April 2-7.

WILLIAMS' COMEDY: Coal Creek, Tenn., March 19-24.

WILSON, GEO. W.: Kingston, N. Y., March 19-24, Albany 26-31.

WOLFE, HARRISON J. (Howe, Weisburg and Co.): Sandusky, O., March 20, Washington, Pa., April 12, N. Philadelphia, O., 13, Akron 14, Steubenville 16, Youngstown 19.

YON YONSON: Pittsburg, Pa., March 19-24, New York city April 2-7.

ZAZA (Mrs. Carter): Philadelphia, Pa., March 12-24.

ZAZA (No. 2; Charles Frohman, mgr.): Montreal, Can., March 19-24, Ottawa 26, St. Catherines 29, London 30, Hamilton 31.

OPERA AND EXTRAVAGANZA.

ABORN, MILTON, COMIC OPERA: Philadelphia, Pa.—indefinite.

BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Jefferson, Tex., March 20, Tyler 21, Paris 22, Dennison 23, Sherman 24, Gainesville 26, Dallas 27, 28, Ft. Worth 29, Corsicana 30, Waco 31, San Antonio April 1, 2, Austin 3, Brenham 4, Houston 5, Galveston 6, Lake Charles, La., 7.

BOSTON LYRIC: Sacramento, Cal., March 19-24, Portland, Or., 26-April 7.

BOSTONIANS, THE: New Orleans, La., March 19-24, Mobile, Ala., 26, Birmingham 27, Atlanta, Ga., 28, 29, Augusta 30, Charleston, W. Va., 31.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): New York city Oct. 2—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Chicago, Ill., Sept. 25—indefinite.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): St. Louis, Mo., Nov. 6—indefinite.

CHRIS AND THE WONDERFUL LAMP: Providence, R. I., March 19-21, New Bedford, Mass., 22, Lawrence 23, 24, Haverhill 26, 27, Lowell 28, 29, Portland, Me., 30, 31.

DANIELS, FRANK (Kirke La Shelle, mgr.): Brooklyn, N. Y., March 19-24, Washington, D. C., 26-31.

DE ANGELIS, JEFFERSON (John P. Slocum, mgr.): Oswego, N. Y., March 20, Watertown 21, Ogdensburg 22, Ottawa, Can., 23, 24, Montreal 26-31.

DEVIL'S AUCTION: Denver, Col., March 19-24, Cripple Creek 26, 27, Colorado Springs 28.

HERALD SQUARE OPERA: Goldsboro, N. C., March 19, 20, Rocky Mount 21, 22, Wilson 23, 24, Tarboro 26, 27, Edenton 28, Elizabeth City 29, 30, Suffolk, Va., April 2, 3.

HOPPER, DE WOLF (E. R. Reynolds, mgr.): Schenectady, N. Y., March 20, Albany 21, Utica 22, Syracuse 23, Rochester 24.

JACK AND THE BEANSTALK: Newark, O., March 20, Springfield 21, Dayton 22, Richmond, Ind., 23, Marion 24, Chicago, Ill., 26-31.

LOUISE BREHANY OPERA: Napa, Cal., March 20, Healdsburg 21, Santa Rosa 22, Chico 23, Red Bluff 24.

NIELSEN, ALICE (Frank J. Perley, mgr.): Chicago, Ill., March 5-24, Detroit, Mich., 26-31.

PACKARD, DAN, OPERA: Griffin, Ga., March 20, 21, Macon 22-24, Atlanta 26-31, Knoxville, Tenn., April 2-14.

ROBINSON COMIC OPERA (Frank V. French): Worcester, Mass., March 19-24, Lawrence 26-31, Portsmouth, N. H., April 2-7.

SCALCHI, MME.: Anaconda, Mont., March 20, Butte 21.

STRAKOSCH OPERA: Washington, D. C., Feb. 26—indefinite.

THE CASINO GIRL: New York city March 19—indefinite.

THE EVIL EYE (Sidney R. Ellis, mgr.): Milwaukee, Wis., March 19-24, St. Paul, Minn., 26-31, Minneapolis April 2-7.

THE PRINCESS CHIC: Baltimore, Md., March 19-24.

THREE LITTLE LAMBS: Detroit, Mich., March 19-24, Toledo, O., 26, 27, Columbus 28, Dayton 29, Indianapolis, Ind., 30, 31.

WILBUR OPERA: Waterbury, Conn., March 19-24, New London 26-31, Norwich April 2-7.

WILBUR-KIRWIN: Mobile, Ala., March 19-24, Galveston, Tex., 26-31.

WILSON, FRANCIS: Columbus, O., March 20, 21, Toledo 23, 24, Philadelphia, Pa., 26-31.

VARIETY.

A SOCIAL MAID: Columbus, O., March 22-24.

AMERICAN BURLESQUERS: Indianapolis, Ind., March 19-24, Chicago, Ill., 26-April 7.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.): Toronto, Can., Jan. 29—indefinite.

BEHMAN SHOW: Indianapolis, Ind., March 19-24.

BIG SENSATION (Matt J. Flynn, mgr.): Albany, N. Y., March 19-21, Troy 22-24, Hartford, Conn., 26-28, Springfield, Mass., 29-31, New York city April 2-7.

CITY SPORTS: Washington, D. C., March 19-24.

CRACKER JACKS (Robert Manchester, mgr.): Brooklyn, N. Y., March 19-24, Washington, D. C., 26-31, Baltimore, Md., April 2-7.

DAINTY DUCHESS: Paterson, N. J., March 19-24, Bridgeport, Conn., 26-28, Hartford 29-31, New York city April 2-7.

FADS AND FOLLIES: Springfield, O., March 18-21, Dayton 22-24.

FULGORA'S STARS: Buffalo, N. Y., March 19-24.

GAY MASQUERADERS (Gus Hill): Columbus, O., March 19-21, Dayton 22-24, St. Louis, Mo., 26-31, Louisville, Ky., April 2-4.

GAY MORNING GLORIES: New York city March 19-24.

GRASSHOPPER BURLESQUE: Brooklyn, N. Y., March 19-24.

HIGH ROLLERS: Providence, R. I., March 19-24, Baltimore, Md., 26-31.

HOPKINS' TRANS-OCEANICS: Toronto, Can., March 19-24, Syracuse, N. Y., 26-31.

HOWARD, MAY: Philadelphia, Pa., March 19-24.

IMPERIAL BURLESQUERS: Jersey City, N. J., March 19-24.

INDIAN MAIDENS (Lillian Washburn): Montreal, Can., March 19-24.

JACK'S JOLLY TARS (Alvin A. Jack, mgr.): Ripon, Wis., March 19, 20, Waupun 21, 22.

LITTLE EGYPT BURLESQUERS: New York city March 19-24.

MERRY MAIDENS: Philadelphia, Pa., March 19-24.

MERRY REVELERS: Lynn, Mass., March 19-21.

MONTE CARLO GIRLS: Williamsport, Pa., March 20.

NEW YORK STARS: Albany, N. Y., March 19-21, Troy 22-24, Philadelphia, Pa., 26-31, Paterson, N. J., April 2-4.

NIGHT OWLS (Fred Rider, mgr.): St. Louis, Mo., March 19-24.

OCTOROONS, ISHAM'S: Louisville, Ky., March 19-24, Decatur, Ill., April 2.

PARISIAN BELLES: Cincinnati, O., March 19-24.

PARISIAN WIDOWS: Providence, R. I., March 19-24.

REEVES, AL.: Wilmington, Del., March 20, 21, Frankford, Pa., 22-24.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Pittsburg, Pa., March 19-24, Brooklyn, N. Y., 26-31.

RICE AND BARTON GAIETY: Brooklyn, N. Y., March 19-24, Philadelphia, Pa., 26-31.

SOUTH BEFORE THE WAR: Springfield, Ill., March 22, Paris 24, Effingham 26.

TAMMANY TIGERS (Western): Milwaukee, Wis., March 26-31.

TAMMANY TIGERS (Eastern): Albany, N. Y., March 19-21, Troy 22-24, Philadelphia, Pa., 26-31, Paterson, N. J., April 2-7.

TWENTIETH CENTURY MAIDS: Brooklyn, N. Y., March 19-24.

UTOPIANS: Philadelphia, Pa., March 19-24.

VANITY FAIR (Gus Hill): Louisville, Ky., March 19-24, Indianapolis, Ind., 26-31, Chicago, Ill., April 2-7.

WEBER AND FIELDS' STOCK: New York city Sept. 7—indefinite.

WILLIAMS AND WALKER: Brooklyn, N. Y., March 19-24.

MINSTRELS.

BARLOW BROS.': Rock Springs, Wyo., March 20, Green River 21, Evanston 22, Coalville 23.

BEACH AND BOWERS': Decatur, Ill., March 20, Clinton 21, Lincoln 22, Peoria 23, 24.

CULHANE, CHACE AND WESTON'S: Columbia, Pa., March 20, Lebanon 21, Danville 22, Williamsport 23, 24, Sunbury 26, Ashland 27, Shenandoah 28, Hazleton 29, Mahanoy City 30, Pottsville 31.

DIAMOND BROTHERS: Barre, Vt., March 20, Montpelier 21, Burlington 22, St. Albans 23, Malone, N. Y., 24.

FIELD, AL. G.: Hamilton, Can., March 20, Port Huron, Mich., 21, Saginaw 22, Bay City 23, Grand Rapids 24, Lansing 26, Ann Arbor 27, Jackson 28, Battle Creek 29, Kalamazoo 30, So. Bend, Ind., 31.

GORTON'S: Vineland, N. J., March 20, Mt. Holly 21, Asbury Park 23, Lakewood 24, Red Bank 26.

KALBFIELD'S: Rensselaer, Ind., March 21, Francesville 22, Monticello 23, Converse 24.

NASHVILLE STUDENTS (Rusco and Holland): Seguin, Tex., March 20, San Antonio 21, New Braunfels 22, San Marcos 23, Austin 24, Temple 26, Cleburne 27, Ft. Worth 28, Denton 29, Dallas 30, Sulphur Springs 31.

OTIS BOWERS AND AL. BUSBY'S MINSTRELS (Al. J. Busby, mgr.): Menominee, Mich., March 20, Marinette, Wis., 21, Iron Mountain, Mich., 22, Escanaba 23, Ishpeming 24.

PRIMROSE AND DOCKSTADER: Boston, Mass., March 19-31.

RICHARDS AND PRINGLE'S (Rusco and Holland): Deer Lodge, Mont., March 20, Anaconda 21, Butte 22-24, Bozeman 26, Livingston 27, Big Timber 28, Billings 29, Miles City 30, Glendive 31.

RUSCO AND HOLLAND'S: Dixon, Ill., March 20, Rockford 21, Elgin 22, Janesville, Wis., 23, Racine 24, Milwaukee 26-31.

SCOTT'S MINSTRELS: Lebanon, O., March 20, Xenia 21, Washington, C. H., 22, Athens 23, Parkersburg, W. Va., 24, Marietta, O., 26, McConnellsville 27, Zanesville 28, Columbus 29-31.

SUN'S, GUS: Sturges, Mich., March 20, Three Rivers 21, Benton Harbor 22, Hastings 24, Grand Rapids 26-28, Muskegon 29, Big Rapids 30, Ionia 31, St. John April 2, Owosso 3, Flint 5, Midland 6, Mt. Pleasant 7.

VOGEL AND DEMING'S (John W. Vogel, mgr.): Dunkirk, Ind., March 20, Piqua, O., 21, Greenville 22, Alexandria, Ind., 23, Elwood 24, Frankfort 26.

WEST'S: Omaha, Neb., March 19, 20.

MISCELLANEOUS.

ASCETAM TRIO AND JOHNSON SWISS BELL CONCERT: Moundsville, W. Va., March 20, Cameron 21, Mannington 22, Fairmount 23, Grafton 24, Piedmont 26, Westernport, Ind., 27, Cumberland 28, Martinsburg, W. Va., 29, Chambersburg, Pa., 30, Shippensburg 31.

CARRINGTON'S GREATER AMERICA: Reno, Nev., March 19, 20, Virginia City 21, 22, Carson 23, 24, Wadsworth 26, 27, Winnemucca 28, 29, Austin 30, 31, Eureka April 2, 3.

EDNA AND WOOD: En route through Chili, S. A.

FAY, ANNA EVA: Memphis, Tenn., March 19-24.

GRIFFITH (Hypnotist): Little Rock, Ark., March 21-24, Newport 26-31.

HERRMANN, LEON: Havana, Cuba, Feb. 18-April 3.

HILLYER'S WONDERS (Clark Hillyer, mgr.): Richland, Ga., March 20, 21, Preston 22, 23, Plains 24-26, Seville 27, 28.

HOLMES, BURTON: Bridgeport, Conn., March 20, New York city 22, 23, New Haven, Conn., 26, Bridgeport 27, New York city 29, 30, New Haven, Conn., April 2.

KELLAR: Cohoes, N. Y., March 20, No. Adams, Mass., 22, Springfield 23, Northampton 24, Hartford, Conn., 26, 27, Waterbury 28.

KNOWLES, THE (Hypnotist): Tipton, Ia., March 19-21, Clinton 22-24, Marion 26-28, Vinton 29-31, Cedar Falls April 2-7.

KONORAH (Max and William Berol, mgrs.): En route through Japan and China.

MARO (magician): Lebanon, Pa., March 20, Easton 21, Allentown 22, Philadelphia 23, Sunbury 24.

NASHVILLE STUDENTS (Thearle's): Tucson, Ariz., March 19, 20, Bisbee 21, 22, Deming, N. M., 23, Silver City 24-26, El Paso, Tex., 27, Albuquerque 29.

PADEREWSKI, IGNACE: San Francisco, Cal., March 26-April 8.

PERKINS, ELI: Sharon, Pa., March 20, Olyphant, N. Y., 23, Cameron, W. Va., 27, Clarksville, O., 28, Pomeroy 30, Winchester 31.

SEVENGALA (Walter C. Mack, mgr.): Pomeroy, O., March 19-24, Gallipolis 26-31, Ashland, Ky., April 2-7.

SOUSA'S BAND: Parkersburg, W. Va., March 20, Charleston 21, Staunton, Va., 22, Norfolk 23, Richmond 24, Washington, D. C., 25, Baltimore, Md., 26, York, Pa., 27, Lancaster 28, Reading 29, Philadelphia 30, 31.

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WOMEN.

Ardisk, Agnes, Emma Atchinson, Nancy Allen, Helen F. Ardelle, Addie Iola Ames, Mae Abbe, Minnie Ashley, Jennie Agnew, Margaret Adams, Sophie Arnolt, Dorothy Alden, Clariesse Agnew, Maggie Mitchell Abott, Miss R. Abbot, Mittie Atherton.

Barthold Anna, Inez Barlowe, Iza Breyer, Mrs. N. A. Bernard, Kolinda Bainbridge, Carrie Behr, Winifred Bonnewitz, Mrs. Harold Blake, Bessie Bearsley, Kate Beebe, Mrs. Frank Baker, Hazel Burroughs, Johnstone Bennett, Marie Bousell, Florence G. Barr, Blanch Benkendorf, Eugenie Blair, Jessie Boyd, Mrs. C. H. Butler, Mlle. Beth, Mrs. M. William Brown, Bella Barr, Ethel Brougham, Nellie Bulkley, Aileen Bertelle, Edith Berwyn, Lillian Bruce, Louise Beaudet, Viola Bennett, Lillian Burkhardt, Laura Burt, Marie Bates, Marie Burroughs, Mary Bird, Martha Beauford, Louise M. Brooks, Mrs. H. C. Bradley, Mrs. Jemmie Barry, Mrs. E. F. Bostwick, Edith Ellis Baker, May Blanchard, Ollie Burgoyne, Vivian Blackburn, Mrs. E. J. Buckley, Ethel Bowers.

Cutting, Mrs. R. L., Kitty Coleman, Lottie Chase, Mrs. James P. Colton, Corrinne, Mrs. Joseph Cleworth, Georgie Cayvan, G. H. Crampton, Viola Clair, Estelle Clayton, Ethel Cohan, Maude Church, Betta Curtis, C. B. Clifton, Marguerite Crofton, Myrte Chapman, Lillian Young Charters, Marion Chase, Grace Cannon, Labelle Cranston, Curtis Sisters, Agnes Carlton, Dorothy Chester, Virginia Carter, May Cargill, Maud Clark, Bertha Creighton.

Dale, Helen, Louise Dreer, Alma D'Alma, Madge Demming, Jessie Bartlett Davis, Madge Drew, Mrs. V. M. Deslike, Mrs. Harry Dam, Frances Drake, Leane Durand, Camille D'Arville, Mildred Howard De Gray, Duth Daum, Isabel Da Silva, Dulce Duprey, Mrs. Augustine Duncan, M. Dudley, Margaret Devereau, Florence Dudley, Mrs. C. E. Dudley, Lavinia H. Dempsey, Katherine Dooling, Frances Dennison, Marie Doran.

Edwards, Emilie, Jennie Edwards, Jenny Eddy Trio, Miss Endren, Adalaide Eaton, Katie Emmett, Mamie Evans, Mrs. John Elitch, Katherine M. Evans, Jennie Reeves Emerson, Vashti Earle, Madge Edwards, Rose Ellis.

Forbes, Maimie, Merrel France, Myrta French, Gertrude Firth, Della Fox, Kitty Fitzgerald, Emma Field, Margaret Fuller, Willa Flour, Grace Filkins, Ella Fontainbleau, Adelaide Fitzallen, Martha Franklin, Mrs. Wm. Farnum.

Gibbons, Edith, Miss Gibson, Nellie Granville, Grayson Sisters, Maude Grafton, Craig Garrick, M. C. Gleason, Grace Gresham, Katherine Germaine, Madeline Garcia, May Gunderman, Helen Girard, Minnie Gorman, Ida Jeffreys Goodfriend, Elma Gillette, Ethel Greybrooke, Francis Gale, Elsie Gmond, Lulu Glazier.

Hawkins, Gertrude, Estelle Hamilton, Effie Hext, Gussie Hart, Anna Hill, Maude Edna Hall, Amelia Hienz, Martha Hansford, Lizzie Hamilton, Beatrice Harford, Mrs. Nick Hughes, Grace Henderson, Blanche Hamana, Helen Harcourt, Grace Huff, Walter Hale, Miss M. Howard, May Howard, May Hampton, Daisy Hamlin, Beryl Hope, Leona Hamilton, Lulu Hesse, May Drummond Hay, Mrs. Heather, Grace Hunter, Grace Hadsell, Gertrude Hilliker, Mrs. Ben Hammond, Almora Hallam, Allie Hallen, Blandon Hayes, Ella Warren Harmon, Leon Harrold, Margaret Heath, Zelia M. Howe, Adelaide Herrmann, Laura Nelson Hall, Alla Henry, Virginia Harned, Cecil Havre.

Ingram, Helen M.

Jefferson, Marie, Mrs. Henry Jewett, Stella Jacobs, Mrs. Edw. C. Jepson, Verona Jarbeau, Ruth Jordan, Annie Lewis Johnson, Mme. Janauschek, Marie Jansen, Gladys Judson, Frances Justice, Virginia Johnson, Selene Johnson, Joseph Johnson.

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TELEGRAPHIC NEWS

CHICAGO.

New Bills at the Lakeside—Operatic Successes—Small Talk.

(*Special to The Mirror.*)

CHICAGO, March 19.

All of the leading theatres offer a change of bill this week, with the excepton of the Columbia, where Alice Nielsen opened the third and final week of her engagement in The Singing Girl, which still fills the house. James A. Herne follows Mrs. Fiske at the Grand Opera House, John Drew succeeds Mrs. Langtry at Powers', and The Sign of the Cross gives way to Andrew Mack at McVicker's.

Mrs. Fiske's closing performances at the Grand were attended by immense audiences, and the four weeks' engagement concluded last Saturday was a record breaker. Mr. Herne this evening was warmly welcomed in his new play, Sag Harbor. He arrived here early last week with his daughters, Julie and Chrystal, and enjoyed a rest before entering upon his engagement of a month.

Arizona's representative wired the Hamlins last Tuesday, from Topeka, that Rev. Editor Sheldon had refused to accept the Arizona advertisement for his "model" paper. I should like to hear this incident discussed in the Lambs Club by a committee of three, consisting of Augustus Thomas, chairman; Maurice Barrymore, and Wilton Lackaye.

At Powers' to-night Mrs. Langtry was succeeded by John Drew, who gave for the first time here The Tyranny of Tears.

Wesley Jukes, the genius who invented the "living half lady," the "Cardiff giant," and other famous humbugs, died here the other day comparatively poor. Of late years he has been a glassblower in the museums.

At McVicker's last evening Andrew Mack was greeted by a large audience when he appeared in The Last of the Rohans.

Rumor was again busy with the future of the Columbia last week, it being reported that Jacob Litt had secured the lease from next Fall, but his local representative denied it.

When Colonel Hopkins presents his new version of Sapho at his theatre March 26, his St. Louis stock will give it. The Chicago company, still doing well in Quo Vadis, will take that spectacle to the St. Louis house.

Randolph Murray, of the San Francisco Alcazar stock, was here last week to attend the funeral of his father.

A Bachelor's Honeymoon, with vaudeville, is the bill this week at the Lyric, following Richards and Canfield in A Temperance Town.

At the Great Northern yesterday afternoon the Brothers Byrne in Eight Bells succeeded Joseph Murphy.

Last week I received two letters from far off lands—one from Charlie Canfield, at Honolulu, and the other from Jim Love, at Sydney. Canfield is with Nance O'Neill on his second trip to the antipodes in three years, having gone there before with Trilby. They expected to stop off at Honolulu for a few days, but the place is quarantined, and their steamer was tied up within six feet of the wharf while Canfield's friends came down with the Hawaiian Band and gave them a serenade. Jim Love writes that he ran over to the colonies to study pounds, shillings and pence. He is up in yens, taels and sens, but British money floors him in its translation to Uncle Sam's article. James expects to be back in the United States before the new century begins.

The French Grand Opera company, of New Orleans, has been winning golden opinions at the Auditorium, where they entered their second week to-night with L'Africaine. To-morrow evening there will be a triple bill—Cavalleria Rusticana, La Navarraise, and a ballet. During the week we shall hear The Queen of Sheba, William Tell, and Salambo.

After a good week in Lohengrin, the Castle Square Opera company presented a double bill this evening, made up of At the Lower Harbor and Cavalleria Rusticana. The performance to-morrow night will be for the benefit of the Chicago Homeopathic Hospital.

The Rogers Brothers in Wall Street will follow Alice Nielsen next week at the Columbia. Lee Harrison is their principal boy.

The Stowaway followed Caught in the Web at the Bijou yesterday; The World Against Her succeeded The Bowery After Dark up at the Alhambra, and over at the Academy of Music At Gay Coney Island gave place to the Bowery play.

A correspondent in San Antonio, Tex., mails me a copy of an "ad." clipped from the *Daily Light*, of that place, in which appears the following startling underline: "Friday, March 16—Bostonians. A Merry Concert with Merry Comedians. 15—Warm Members—15. All Post Graduates in the Profession." I am grieved to observe that my friends Barnabee and Macdonald should be referred to as "warm members," though the "post graduate" line is a saving clause.

"Red" Hamilton writes me from Dwight, Ill., the Keely cure place, that he is there, not for his health, but to persuade the patients that The South Before the War is the greatest on earth. As most of them are cured, he says, they will not stand for it. While there he saw Quo Vadis, and said that Tom Langdon, as Nero, made John T. Kelly look like a two-spot.

The St. Patrick's Day parade last Saturday afternoon did not interfere to any extent with the matinees, for the reason that the mercury was very near the zero mark and waiting for the procession was uncomfortable. There were several steam-heated tally-hos in line, but the one heated by gasoline was stalled, because the passengers drank all of the gasoline. The chairman of the lodge told me he would have calcium instead of gasoline next year.

Julie Kingsley, of this city, will give her time to vaudeville until her starring tour begins.

Wicked London, offset by vaudeville, will be at the Lyric next week, and Under the Dome is underlined at the Bijou, while Jack and the Beanstalk is to be seen next Sunday at the Great Northern.

Last week The Countess Valeska made a hit at the Dearborn, where this week the stock is giving Rosemary.

Sporting Life returns to McVicker's for a single farewell performance, April 1, after which the company will disband, and Manager Litt will pile the manuscript away for future reference.

Mabel Amber and Nannette Comstock, the beautiful leading actress, will have the principal female parts in Otis Skinner's big production of Stevenson's Prince Otto at McVicker's April 22. And, by the way, Mr. Skinner's charming wife is making every preparation for the costume success of the play.

The Castle Square company will give Tannhauser in English at the Studebaker next week.

"BIFF" HALL.

PHILADELPHIA.

Hashims Lease the Park—Goodwin's Great Success—Notes from Quakertown.

(*Special to The Mirror.*)

PHILADELPHIA, March 19.

The report that F. F. Proctor had secured the lease of the Park Theatre proved to be incorrect. A. A. and N. Hashim, the present lessees and managers of the Grand Opera House, have taken the lease of the Park from August 1, 1900, for three years, with privilege of renewal. The annual rental has not been made public. The house will be made the home of a first-class dramatic stock company. It is proposed to produce all the latest successes as well as original plays. The best seats will cost $1 each. The theatre will be redecorated and other improvements made.

Julia Arthur closed her engagement at the Broad Street Theatre after Monday evening's performance, March 12, on account of her illness. The theatre remained dark for the rest of the week.

N. C. Goodwin and Maxine Elliott, with their beautiful production When We Were Twenty-one, are in their second week at the Chestnut Street Opera House, playing to the largest receipts that they ever drew here. The play has been most favorably received. They will remain for another week, and will be followed April 2 by Julia Marlowe.

Sarah Cowell Le Moyne in The Greatest Thing in the World opened at the Chestnut Street Theatre for two weeks. The star did admirable work and was supported by a co. of rare excellence. Francis Wilson April 2.

Mrs. Leslie Carter in Zaza opened to-night for two weeks at the Broad Street Theatre.

F. C. Whitney's Quo Vadis opened this evening at the Walnut Street Theatre for a six weeks' engagement. It is a beautiful scenic representation, interpreted by a company of strong players.

The Sunshine of Paradise Alley, at the Park Theatre, opened to large patronage. In a good company are Mrs. Charles Peters, Phila May, John Walsh, May Thompson, W. J. Sully, Donald Harold, Verdi Ladies' Quartette, George P. Armand, and Albert Brown. Hotel Topsy Turvy March 26. A Trip to Coontown April 2.

At Gilmore's Auditorium A Stranger in New York drew a good sized audience. The promoters of fun are Paul F. Nicholson, Jr., Douglass Flint, Charles Hooker, Mabelle Davis, Grant and Norton, Charlotte Stoll, and Sadie Kirby. Williams and Walker March 26. A Female Drummer April 2.

At the Girard Avenue Theatre the Durban-Sheeler Stock company appear in Rahch 10, with Walter Edwards in the dual role of Al. and Tom McClelland. Next week, The Highest Bidder.

The Countess Valeska by the stock company at Forepaugh's Theatre is a very creditable production, enlisting the services of the entire company. Carrie Radcliffe has the title-role. The costumes and scenic effects are rich and costly. March 26, The Duke's Motto.

Sapho is at the National Theatre. The version is by B. B. Valentine, with Anna Boyle Moore in the role of Fanny Le Grand and T. B. Bridgeland as Jean Gaussin. Next week, Martin's Uncle Tom's Cabin.

The Standard Theatre, after announcing their closing with the performance of March 17, have changed their plans, and the entire stock company, headed by Charlotte Tittell and Mortimer Snow, will remain indefinitely. They appear this week in Ten Nights in a Bar Room.

The People's Theatre has a good attraction this week in Cole and Johnson's A Trip to Coontown. King of the Opium Ring will follow.

Dumont's Minstrels at the Eleventh Street Opera House continue with their lively burlesques of last week, with Hughey Dougherty, Vic Richards, Barlow and Waters, and Hortix, Turner and McCool as special favorites. Large patronage. George W. Barber, the lessee of many years' standing, has renewed his lease for a long term.

The Grand Opera House, under the management of A. A. and N. Hashim, continues its prosperous career, a constant change of first-class vaudeville stars attracting the large patronage. The programme this week introduces Maggie Cline, who failed to appear last week on account of a severe cold; Clifford and Huth, Stanton and Modena, the Golden Gate Four, Murray Brothers, Katharine Lingard, the Four Lamothes, De Haven and Maie, Frank McNish, Pascatel, and Hodgkins and Leith.

Keith's Theatre has its usual array of novelties and its customary packed houses. Marie Wainwright and company in Josephine ex. Napoleon, Phil Ott and the Three Blossoms, Harry Watson's comedy company in The Two Flats, Solaret, Grapewin and Chance, Fisher and Carroll, the Rixfords, Silvern and Emerie, the Americus Comedy Four, Budd Brothers, Carleton and Terre, Fields and Loring, Roemheld Sisters, the Fantas, and the biograph are the programme this week. Cissie Loftus will be the headliner for week April 2. The U. S. Carlisle Indian Band is under contract to play the Keith circuit.

Conried's Irving Place Theatre company will appear at the Academy of Music March 21 for a single performance of Jugendfreunde.

The Milton Aborn Opera company closed their season at the Star Opera House March 17, and will continue their engagements at either Jersey City or Newark for a term of nine weeks. The Star Opera House from this time forth will be devoted to straight vaudeville continuous performance, the company this week being the Cassidy Trio, Kennedy and Hayes, Courtright and Lee, Tom Mack, Dolan and Dillon, Lowando and Wilson, Fern and Smith, Renzetta and Belair, Adelaide Marden, Seibert and Mace, Kelly and Burgess, Gleason and Boyd, and Bridge and Green. Prices, 10, 20 and 30 cents.

The Carlisle Indian Band will give three concerts, March 23, 24, at Witherspoon Hall.

Norman Jeffries, press agent of the Arch Street Museum, was seriously injured by falling from a train en route to Atlantic City. In passing from one car to another he was jolted off the platform, and was not missed until the train pulled into the station. A car was sent back and he was picked up in the marshes unconscious and taken to the hospital at Atlantic City.

William Fenner, aged sixty-five years, committed suicide by hanging himself in this city March 14. His wife, Mrs. Fenner, has charge of the costumes with A Runaway Girl company.

The Baldwin property on Chestnut Street, between Tenth and Eleventh Streets, measuring 118 feet by 230 feet, and the most desirable site for a place of amusement in this city, was last week sold to Western capitalists. What the ground will be used for has not been made public.

S. FERNBERGER.

BOSTON.

Louis Mann and Clara Lipman in a New Play—Current Bills.

(*Special to The Mirror.*)

BOSTON, March 19.

Although there were changes of bill in every house in Boston but the Columbia to-night, the most interesting novelty was at the Park, where Louis Mann and Clara Lipman made their first appearance in Master and Pupil, a comedy adapted by Sydney Rosenfeld from the German, which showed them in lines of dramatic work new to them. The leading characters were thus cast: Robert Vollmar, Louis Mann; Jane Anderson, Clara Lipman; Kate Grey, Minnie Dupree; James Robin, Charles Halbock. The supporting players were Thornton Cole, George W. Barnum, Bert Flansburgh, May Hampton, Amy Lesser, Helen Harrington, Mary E. Post, and Ben T. Dillon.

The scene of the play is in New York, with Robert Vollmar, one of the old school of German musicians, who is passionately devoted to his art. He has become irritable in his struggles with poverty, and daily association with unsympathetic pupils. At last he finds a favorite pupil, a sweet, innocent girl of sixteen, whose talent as a violinist approaches genius. She has just given her first concert, and the whole city is filled with her praise and predictions of a brilliant future for her. Then comes a love affair, which threatens to interrupt her career. There is a young physician who falls in love with the little musician regardless of the fact that he is already betrothed to another woman, a poor, helpless creature to whom love is the only thing that makes life worth living. By the influence of the old musician the violinist is made to give up her fancy for the doctor and devote herself to her profession.

There were three decided hits in the production, made by Louis Mann, Clara Lipman, and Minnie Dupree, and all were remarkable, because they were so far away from the characters customarily played by them. There was not a touch of burlesque in the characterization of Mr. Mann, and he gave an impersonation artistic throughout. He made the old musician a lovable character, and won much applause. Miss Lipman's part was one that required versatility, and from the light comedy of the opening to the pathos of the finish she was capital. Miss Dupree's character, on the other hand, was all drawn in one key, and the author gave her little to do but weep, yet her impersonation was touching, sincere and easily one of the most artistic performances. The play will be given this week only, and then Mr. Mann and Miss Lipman will resume The Girl in the Barracks for the remainder of the season.

Maude Adams appeared to-night at the Hollis in The Little Minister. Newcomers to Boston in the cast were Orrin Johnson, Mrs. W. G. Jones, and Fernanda Eliscu. This is Miss Adams' last engagement in Boston in the play, for she will appear in Rostand's L'Aiglon next season, the translation being made by Louis N. Parker. Her tour will close May 5, and she will go abroad almost immediately afterward.

Henry Miller opened at the Museum to-night in The Only Way, which is here for four weeks. May Irwin's engagement, which closed Saturday, was the most successful that she had ever played in Boston, and she will stay a longer time at the Museum next year.

The Geisha was revived at the Tremont to-night with two prime favorites of last year's production in the cast. Helen Royton again proved an excellent O Mimosa San, and Minnie Ashley's vivacity dwarfed everything else by comparison, as it did last year. Adine Bouvier made the part of Constance assume new prominence, and Hallen Mostyn was a splendid Marquis. Joseph Conyers played Wun Hi, instead of Charles Danby, originally announced.

It is quite the natural thing to have Rupert of Hentzau follow The Prisoner of Zenda at the Castle Square this week, and the production is all the more interesting as showing the leading members of the company in a continuation of the characters which they played last week. Lillian Lawrence is Flavia and John Craig is Rudolph and the King. Charles Mackey makes an excellent Rupert. The Gold Mine is in rehearsal.

Primrose and Dockstader's Minstrels are here in a double capacity. They are the first minstrel company to play a fortnight at the Boston, and they are the last combination to play at this house this season, as the remainder of the year will be devoted to vaudeville, two performances a day.

The King of the Opium Ring, a hit at the Columbia last season, was repeated at the Grand Opera House to-night, and promises to have a sucessful week.

Held by the Enemy was put on by the stock at the Rowdoin Square to-night, with Will F. Phillips in Gillette's old part. Edith Talbot plays Susan McCreery.

Lost in New York was given down at the Bowdoin Square a few weeks ago, and now the stock at the Grand has it. It will be followed by Kidnapped, The Midnight Alarm, and Uncle Tom's Cabin.

This is the last week of The Rounders at the Columbia, and then the production will be taken to England, but several changes in cast will be made. Meantime, Marie George and Dan Daly have made hits.

Boston is to be spared Sapho this season, but Coralie and Company will come.

Minnie Dupree makes a quick jump to New York after her special week here with Master and Pupil. She has been engaged for a prominent part, that of a French flower girl, in Woman and Wine at the Manhattan.

Annie Russell follows Maude Adams at the Hollis.

J. C. McGarry has just recovered from an attack of bronchitis.

Florence Mack will resume her place in the stock at the Grand, having recovered from a severe attack of the grip.

Carrie Tutein is back in Boston again, having played successful vaudeville engagements.

Janet Edmondson Walker, John Mullaly, and John Coleman are coaching the Tech boys for their coming production of The Medicine Man.

Kate Ryan is going to have a dramatic recital at the Association Hall next week, in which three one-act plays will be given, Barbara, The Nettle, and Drifted Apart.

Mrs. Lamar Middleton, with her little daughter, arrived in Boston from Paris last week to visit her family. She was formerly well known as an actress by her maiden name, Ethelyn Friend. Since retiring from the stage she has been engaged in journalism in Paris.

Among the well known players at Mrs. E. H. Crosby's "at home" last week were Mr. and Mrs. Frederic de Belleville, Mr. and Mrs. Edwin Milton Royle, Mr. and Mrs. Henry Jewett, and Rachel Noah France.

Sydney Booth has been visiting his mother in this city during the brief vacation from Sag Harbor.

Roland Reed is already engaged to open the next season at the Museum, and has three or four plays under consideraton. His manager, E. R. Jack, is going to Europe this Summer.

Rumor has it that Edward E. Rice has secured the professional rights to R. A. Barnet's Maladi and the Musketeer, and is engaging a company for a Spring production in this city.

Charles W. Arnold, who was press representative at the Grand Opera House a few seasons ago, was in court last week, and was held in $2,000 bail for the grand jury, on a charge of forgery. It is said that he telephoned to the Museum to see if Samuel W. McKee, the business-manager, was in. Upon learning he was not he is alleged to have forged a request for $10 and, signing the manager's name to it, sent it by messenger boy to the Museum.

Gracie Emmett, who is at her home in Charleston, will probably have a Spring tour in a new comedy.

R. H. Allen, owner of the Castle Square, has gone South on a pleasure trip.

Lillian Lawrence has been instrumental in raising considerable money for the Emergency Hospital. Only last week she received $70, as the result of amateur theatricals, given at Newton Highlands.

Mary Young has been out of the bill at the Castle Square, having the grip.

Judge Grant, of the Probate Court, has allowed the will of Joseph L. Davenport, a former member of the orchestra at the Museum. The entire estate of $12,000 was left to his widow, Minnie L. Davenport, whom he married a short time before his death. Members of the family opposed the allowance of the will, alleging undue influence and an unsound mind; but they put in no evidence. The case will probably be taken to the Supreme Court.

Katherine Shirley has deeded away all her interests in the estate of John Stetson, Jr., and the contest for the property of the dead manager is ended forever.

JAY BENTON.

ST. LOUIS.

Mrs. Fiske at the Grand—At Other Theatres—News of the Week.

(*Special to The Mirror.*)

ST. LOUIS, March 19.

Mrs. Fiske made her first appearance in St. Louis in Becky Sharp at the Grand this evening before a very large and fashionable audience. Notable features of the production are the scenery, furnishings and costumes. The scene of the ball at Brussels is the most artistic and beautiful of the kind ever shown here. The production is magnificent in every detail. Mrs. Fiske, who has always been noted for the uniform excellence of her support, has in her present company the best that has been seen here this season; among whom are Maurice Barrymore, Augustus Cook, William F. Owen, Robert V. Ferguson, Charles Plunkett, Wilfrid North, Zenaide Williams, and Ida Waterman. Next week, The Octoroon.

Mrs. Langtry opened a week's engagement at the Century this evening in The Degenerates. Her company includes Frederick Kerr, Jennie A. Eustace, George Grossmith, Jr., Leslie Kenyon, Harcourt Beatty, Adelaide Astor, and Lucy Milner. The Surprises of Love will follow.

The Olympic's attraction for the week is James O'Neill in The Musketeers and Monte Cristo. "Bud" Mantz, the popular treasurer of the Olympic, will have his benefit on Saturday night. Arizona is underlined.

Manager Gumpertz put on Sapho at Hopkins' Sunday afternoon. The version offered is by John Arthur Frazer, of Chicago, who has been here several days rehearsing the stock company. Isabelle Evesson, after reading Mr. Frazer's version, consented to play the role of Fanny Le Grand; she will remain with the company during the remainder of the season. The other leading members of the company are cast as follows: Jean, Maurice Freeman; Flamont, Arthur Mackley; Alphonse, Edwin Boring; Le Grand, Herbert Chesley; Olympe, May Louise Algen. The vaudeville bill is headed by Victory Bateman and Harry Mestayer in A Happy Pair. Other entertainers are the Sohikes and Parvita. Next Sunday, Quo Vadis.

The Castle Square Opera company gave its one hundred and fiftieth performance of the present season at the Music Hall this evening. The bill was Rigoletto. This company seems to add to its popularity each week, and St. Louis has never seen such phenomenal business done by any similar organization. The season will continue several weeks longer. The cast for Rigoletto is as follows: William Mertens, Harry Luckstone, Mira Delamotta, Baron Berthald, W. H. Clark, Francis J. Boyle, Frank de Witz, Anthony Horty, Richard Jones, Yvonne de Treville, Bessie MacDonald, Katharine Condon, Della Niven, Rose Campbell, Ann Ware, and Thomas Carrell. Week of 26, Fra Diavolo.

Lillian Burkhart, in A Deal on 'Change, is the feature of the Columbia bill. Others are Haines and Pettingill, Jessie Couthoui, Ward and Curran, George W. Day, Adele Purvis Ouri, Marguerite Ferguson, Mlle. Tournour, the Tanakas, Thompson and Johnson, May Hoey, John and Mable Moore, and the kinodrome.

At Havlin's we have The Irish Alderman, introducing Charles F. McCarthy and T. P. Sullivan. Bruet and Riviere, the French comedy team, have been especially engaged for this week. Secret Service will follow.

Manager Butler offers Fred Rider's Night Owls at the Standard. Karina remains the star of this company. Next week, Gay Masqueraders.

On account of Mrs. Fiske not appearing until this evening at the Grand, The Dazzler was engaged for the regular Sunday matinee and night attraction.

Stage Director E. P. Temple, of the Castle Square Opera company is in Chicago this week staging A Basso Porto at the Studebaker. Stage Director William Parry is here from New York during Mr. Temple's absence.

Weil's Concert Band gave their nineteenth concert of the present season at the Olympic Sunday afternoon. Adah Mabel Bryant was the soloist. The attendance was large.

J. A. NORTON.

WASHINGTON.

Mildred Holland at the Columbia—Other Attractions—Concerts.

(*Special to The Mirror.*)

WASHINGTON, March 19.

Julia Marlowe is at the New National Theatre in Barbara Frietchie this week. Next attraction, May Irwin.

Mildred Holland in her new play, Aria, founded upon Schiller's Kabale und Leibe, opened to-night at the Columbia to a large audience. Her company includes Robert McWade, Al. S. Lipman, Newton Chisnell, Robert Fischer, Frank Lynden, George Paxton, Annie Wood, Bertha Creighton, Frances Brooke, Ethel Earl, Ruth Merrill, Susan Chisnell, and Florence Sohns. The play deals with Austrian life in the eighteenth century, and tells how Aria is beloved by a young baron, whose father conspires to separate them. Miss Holland in the title-role scored strongly and the other players did effective work. Frank Daniels in The Ameer will follow. Anna Held April 2.

Maritana in the Strakosch Opera company's bill for its fourth and last week at the Lafayette Square. A full house enjoyed an excellent presentation. Clara Lane in the title-role won great praise. Carmen, with Avery Strakosch in the name part, will divide the week.

Man's Enemy at the Academy of Music opened to a large audience that appreciated an excellent company's interpretation of an absorbing play. Theodore Babcock, a Washingtonian, won favor in the leading part. Thad Shine did well in a character part. Also worthy of praise are Duncan Preston, Dorothy Rossman, T. C. Hamilton, Pauline Willard, Maurice Lindner, Celia Clay, Sidney Spaniel, Hattie E. Schell, Harry Waring, Elsie Bryan, Osborn Searle, and Ethel White. Cole and Johnson will follow.

Sousa and his band will give a concert at the New National March 26.

Clementine De Vere, David Mannes, and S. M. Fabian were the soloists at the concluding concert of the season of the Washington Saengerbund at the New National last night. Large attendance.

The violin and piano recital by Henri Marteau and Lotta Mills at the Columbia Theatre this afternoon, under Ed F. Guzman's direction, was a success.

The stage of the Columbia Theatre probably will be enlarged this Summer.

Weber and Fields' company will include Washington on their Spring tour, appearing at the Columbia for one night, May 16.

Palmer Cox and Malcolm Douglass' spectacle, The Brownies in Fairyland, will be given at the National Rifles' Armory Hall March 22 and 24.

JOHN T. WARD.

BALTIMORE.

Bills of the Week—Souvenirs at the Lyceum—Notes.

(*Special to The Mirror.*)

BALTIMORE, March 19.

The Princess Chic, book by Kirke La Shelle, music by Julian Edwards, was presented to a large audience at Ford's Grand Opera House this evening. The opera is clean, bright, pretty, and witty, and scored a decided success. In the company are Harry Brown, Walter Lawrence, Joseph C. Miron, Clinton Elder, Winfield Blake, Thomas Leary, Christie MacDonald, Mathilde Preville, Margaret Sayre, and Maxwell Collins. Mildred Holland, as Aria, will follow.

The Girl from Maxim's is the bill at the Academy of Music, and will be followed by Julia Marlowe.

The New South is well presented this week by the Lyceum Theatre Stock company. The Private Secretary is underlined.

What Happened to Jones drew a large attendance to the Holliday Street Theatre. It is presented by a very good company. Next week A Lion's Heart.

The Boston Symphony Orchestra will give the last concert of the season to-morrow night at Music Hall. Wilhelm Gericke will be the conductor. Sousa's Band March 26.

At the special souvenir matinee at the Lyceum Theatre last Saturday afternoon the success of Wednesday was repeated, every seat in the theatre being occupied. The comedy, Married Life, was preceded by the pretty little one-act play, Lady Betty's Highwayman, in which John W. Albaugh, Jr., and Beth Franklyn danced the gavotte, that has proved one of the decided hits of the season. Copies of the music of the gavotte illustrated with the pictures of Mr. Albaugh and Miss Franklyn were given as souvenirs.

A curious antique gold ball about the size of a large marble was lost on Thursday last by Ada Rehan. On Saturday morning it was returned to her, having been found by a citizen on the street. Miss Rehan was overjoyed at recovering the ornament that had been given to her by the late Augustin Daly.

HAROLD RUTLEDGE.

CINCINNATI.

Pike Stock in Othello—Crane and Other Bills—Sampson's Gleanings.

(*Special to The Mirror.*)

CINCINNATI, March 19.

William H. Crane began his annual engagement at the Grand Opera House to-night before a large audience in A Rich Man's Son. Saturday afternoon and evening the bill will be changed to A Virginia Courtship. The supporting company is a strong one, including William Courtleigh, William Ingersoll, William Sampson,

ALBERTA GALLATIN.

Alberta Gallatin, under management of W. A. Brady and J. J. Rosenthal, is said to be scoring the success of her career out West as Fanny Le Grand in the Clyde Fitch version of Sapho, originally played by Olga Nethersole. Miss Gallatin claims to be the only actress now appearing in this country in the play as seen at Wallack's Theatre here, and she is reported to be greeted everywhere by enthusiastic audiences.

Charles Jackson, George F. De Vere, Percy Haswell, Selene Johnson, Evelyn Carter, and others. Underlined, Mrs. Langtry.

For the first time since its organization the Pike company has attempted a play of Shakespeare. Othello was put on yesterday afternoon with a wealth of scenic effect. Lizzie Hudson Collier had the role of Desdemona and surprised even her friends by her good work for the part. Hobart Bosworth was Othello and Herschell Mayall Iago. Both were very effective. Next week, Mrs. Fiske.

The Sorrows of Satan opened at the Walnut to an enthusiastic house. Emily Dodd, the leading woman, who was taken ill at Lafayette, has recovered and is again able to appear.

The Lyceum has Two Little Vagrants. In the cast are Neva Harrison, Barbara Douglas, Anna Bodden, Bengie Harrison, Eleanor Worthington, Katherine Vincent, Arthur Cogliser, and others.

Human Hearts has been seen in this city many times, but it opened at Heuck's yesterday to two big audiences.

Sousa's Band was heard in two concerts at Music Hall Sunday and the immense auditorium was packed on each occasion.

The students of the opera department of the College of Music will sing Gounod's "The Mock Doctor" at the Odeon Tuesday evening, under the direction of Frank Van der Stucken.

Hagenbeck, the famous dealer and trainer of wild animals, has selected the Zoological Gardens for a branch of his Hamburg establishment. An immense number of animals of all kinds has been sent here and will be kept at the Zoo pending their sale or disposition.

The annual benefit of the Elks will take the form of a circus, and will be held next Monday evening.

E. J. Le Saint has joined Daniel Sully's company.

During Mrs. Fiske's engagement at the Pike the stock company will spend a week on the road, visiting Columbus, Dayton, and Middletown.

WILLIAM SAMPSON.

DRAMA DAY AT P. W. L.

It was drama day at the Professional Woman's League yesterday, and the programme was in the hands of Maida Craigen. The League rooms were crowded by the time the opening number, a piano solo by Mary Sinclair, was announced. A paper on "Dramatization," by Mary T. Stone, followed, and was listened to with marked interest, as it well deserved. "A good dramatization is never a matter of scissors and paste," declared Miss Stone, "it rather involves a faculty of absorbing the ideas of the author and then dramatically reproducing them."

Fielding Roselle's sweet voice was heard to advantage in two songs written by Mrs. Purdy, who accompanied the singer. They were so well received that, later in the afternoon, another song was given. Mary Shaw recited two brief unpublished poems that were received with such approbation that Miss Shaw was compelled to respond with a third, a humorous selection in Irish dialect that made a great hit.

A chorus rendered a charming song composed by Laura Sedgwick Collins. The final feature of the programme was "Enoch Arden," recited by Maida Craigen with piano accompaniment by Mary Sinclair. The music, written about a year ago by Richard Strauss, was played for the first time, and won the applause and approval of the Leaguers.

THE HAWTHORNES ARRIVE.

Nellie and Lola Hawthorne arrived in New York on March 14, on the *Oceanic*. They will make their reappearance here in a new sketch by a well-known English author, which will be given an elaborate production. Nellie Hawthorne met with great success as principal boy at the Court Theatre in Liverpool, and Lola was similarly fortunate as principal boy in the pantomime at the Alexandra Theatre, Stoke, Newington, London.

Both young women have offers, which they are now considering, to appear in the Drury Lane pantomime next year. They also have flattering offers from the managers of the leading houses in Birmingham and Manchester.

Robert Vernon, the husband of Nellie Hawthorne, came over with them. He will return to England in June with his wife and her sister, as he has been engaged as ringmaster next Summer at the Alhambra, Blackpool. Lola will sing all season at the same house, and Nellie will appear at the Empire, Blackpool. These houses are now under the direction of Harry Lundy, the well-known London manager.

ACTORS' CHURCH ALLIANCE SERVICE.

The sixth regular service of the Actors' Church Alliance was held on Sunday evening in St. Leo's Roman Catholic Church, in Twenty-eighth Street. The Rev. Father Ducey, rector of St. Leo's, conducted the service and preached a sermon upon "The Church and the Drama." He said that in his opinion a player should be a noble, righteous man in order to properly portray a noble character in the drama. He spoke of the Passion Play at Oberammergau, for which the players are selected as much for their personal morality as for their dramatic talents, and he said that the same rule might be applied with profit elsewhere. "The Catholic Church," he said, "is a great dramatic school, and the two greatest dramatic characters in history are Christ and the Virgin Mary." There were present a large number of members of the Alliance, and in closing his sermon Father Ducey invited them and all others in the profession to attend St. Leo's regularly.

LONDON.

Charles Wyndham as Cyrano de Bergerac—New Plays Announced.

(*Special Correspondence of The Mirror.*)

LONDON, March 9.

Although our late great South African victories and our gracious Queen's visit to and ride through London have this week sent theatre receipts up by leaps and bounds, and although there were sundry theatrical and variety changes around London and its suburbs yet, methought that MIRROR readers would like to have from me an account of the first production in England of Cyrano de Bergerac in English, and therefore I made it my business to leave certain London amusement changes till later in the week and to first attend to this important event on Monday night, though it meant for me almost a five hundred mile train journey to and from Blackpool, a large four-mile sea front Lancashire coast town, which is run solely in the amusement interest. It is a town that teems with entertainments, from a huge Winter Garden, with a great wheel to match, a gigantic Eiffel kind of tower hard by, and next door a vast place called the Alhambra, containing a mammoth music hall, a ditto circus, and a ditto ballroom, which is over the circus. Just 'round the corner is the Theatre Royal, close to that is another huge music hall called the Empire, and a few yards from the four-mile front facing the Irish Sea is Blackpool's Grand Theatre, which has been selected by Charles Wyndham for his long ago secured English version of Cyrano de Bergerac, perhaps because he thought to escape the London and Anglo-American critics, but he didn't escape me. Ha! ha!

Your nation, with its usual up-to-dateness, has, of course, long had its translation of Rostand's Cyrano de Bergerac, which, as played by your, and our, Richard Mansfield, understand, is still extant and written in very choice American. Our first produced English version has been made by the poetic, but far too prolific, Louis Napoleon Parker, and by the not quite so poetic and certainly not by any means so prolific Stuart Ogilvie, who is not only a bard who lives in lettered ease, but is also at times, when he would fain drop a few loose thousands, a heavy backer of theatres.

These co-translators have for the most part done their work well. It is not, I grant you, quite so poetic a rendering as poetry-lovers would fain see made of a play so finely conceived and poetically worked out. Still, as Mercutio said of his wound, 'twill serve. For acting purposes it was doubtless wise of Wyndham to order Parker and Ogilvie to mostly confine themselves to what M. Jourdain had been speaking all his life without knowing it—namely, prose. Of course no English speaking stage could possibly tolerate the Alexandrine form of diction which has to be followed in all French poetical plays. Nor would the average playgoer, from what I know of him, care even to be talked at in five acts of blank verse, which is the vehicle adopted in the Cyrano translation made some time ago by Gladys Thomas and Mary F. Guillemard for Publisher Hienemann. This translation, in a literary sense, is far better than Parker and Ogilvie's, but, as I have hinted, would not act so well. Only in one respect have Wyndham's translators beaten Hienemann's, and that is in the rendering of the two ballads which Cyrano gives off. The Wyndham version follows the original almost word for word, too closely, in my opinion, for an English audience.

All the details of the crowds in the Hotel de Bourgogne play-scene and the pantomimic clowning of the starving poets at Pastry Cook Ragneau's are all right for a French audience, but seem trivial, not to say tedious, when presented before the British playgoer, who likes his dramatist to get straight to business as early as possible without any fooling around. It may be that Wyndham will cut something of these and kindred matters before the play reaches London. I don't think there is any other fault to find with this adaptation; indeed, the two highly cultured adaptors have, as I have indicated, performed their difficult task very creditably.

Now as to the new Cyrano and his nose. We will take him by the nose first. This feature is made by Wyndham to resemble somewhat the noble beak of the late Duke of Wellington of Waterloo fame, as our reporters would put it. It is a very Roman nose with a very big bridge and a very broad base, and therefore is quite a different sort of nose to that which used to sprout forth from the countenance of Coquelin, the original representative of this warrior bard, certain of whose plays you will remember were afterward boldly appropriated and used in certain dramatic works by Jean Baptiste Poquelin, alias Molière. In all the lighter humorous passages Charles Wyndham was in his best and brightest comedy form on Monday night, but, owing perhaps to nervousness, he did not in my judgment, although the local critics disagree with me, come out well in the pathetic and romantic portions of this splendidly written play.

Perhaps his best efforts in more serious vein were those at the end of the scene of the siege of Arras, where, with a snatch of his "Cadets of Gascony" ballade, the dauntless soldier-poet rushes upon a horde of Spanish warriors and is ruthlessly struck down. Wyndham's acting here, and the realistic representation of the battle, evoked such applause as to almost remove the roof of the Blackpool Grand. It has to be said also that Wyndham was very touching, and in fact no actor of any calibre could well be otherwise, in the last scene of all, that ends poor Cyrano's strange eventful history—namely, where in a dying state the poor, worn out, but still passionately loving fellow keeps his final appointment with Roxane and learns at the moment of death that this woman, whom he has secretly loved for years and for whom he has sacrificed himself all the time, now really loves him for his unswerving loyalty and changeless devotion. I am not sure that Wyndham will ever be to some of us an ideal Cyrano, but he played well enough during his trying ordeal of Monday night to enable me to safely predict that when he gets into full working order he will give an admirable impersonation of what is one of the most trying parts ever written for the stage.

Except for her radiant beauty I don't know that I can say much in praise of Mary Moore's Roxane. She, of course, looked very bewitching in a succession of beautiful frocks, and now and again there were gleams of acting ability in her performance, but her work was colorless. Here again I regret to be in disagreement with the Blackpool critics, who raved enthusiastically concerning her. There are ninety-eight others in the cast, fifty-nine having speaking parts of a sort. Of these fifty-nine it is only necessary to state that J. H. Ryley, whom you know, methinks, was a capital Ragneau, which part will in London be played by George Giddens. Also that Alfred Kendrick, who was recently on your side, was often an effective Christian, and that Joseph W. Weaver, lately imported from your side, played artistically as Le Bret. Wyndham will take this heavy and beautiful production to Dublin next Monday and will then visit three other provincial towns. If his voice holds he will soon submit the play to Londoners. If his voice does otherwise he will, he tells me, hand the part over in London to a brother actor-manager the front letters of whose name are Beerbohm.

Your merry mixture, El Capitan, successfully started an English tour with an English company at the Metropole, Camberwell, this week. J. A. Warden wasn't quite De Wolf Hopper, but nevertheless he was very droll. The Music Hall fund dinner drew only £600 in donations. This excellent fund could have done with more.

The only new plays I have to announce to you Sapho suppressors are Bonnie Dundee, to be produced at the Adelphi to-night, and Clo Graves' comedy, Nurse, at the Globe next Saturday. These are the only new productions settled at the moment of mailing, but next Thursday at the Lyceum F. R. Benson is to give us Richard the Second, which has not been seen in a regular theatre for forty years or more. GAWAIN.

HOW HONEST CRITICISM IS GAGGED.

The London *Daily Mail* a few weeks ago published the following statement:

One of the worst things that have been said about the Theatrical Trust in America in the defense of it, which has appeared in a pocket journal of the Trust. In this open boast is made of the number of dramatic critics who have been dismissed by their editors, because the writers considered the Syndicate inimical to art, and said so. The suggestion is, of course, that the Trust is such a large advertiser that the newspapers in America pander to it. It is a very sorry defense.

What the *Mail* fitly characterizes as the pocket journals of the trust naturally denied the authenticity of its assertion. But that estimable newspaper, the Boston *Transcript*, which has no entanglements with the trust, asked at the time, "Who on this side of the ocean has heard of any such dismissals?"

The latest case of coercion comes to hand in the announcement that on Saturday, March 17, Channing Pollock, dramatic editor of the Washington *Times*, received his dismissal, owing to pressure brought to bear upon the publisher of that journal by representatives of the Theatrical Trust or Syndicate.

It will be recalled that in January last THE MIRROR described how W. H. Rapley, manager of the National Theatre and the Academy of Music in Washington, had withdrawn his advertisements from the *Times*, presumably because of Mr. Pollock's candor in dealing with the various objectionable plays booked by the syndicate. Several unsuccessful attempts had been made previously to induce the management of the *Times* to discharge Mr. Pollock, but up to last week his employers stood by him in the fulfillment of his duty as an independent, truthful and honest critic, who was above reproach and improper influence.

Mr. Pollock states the latest developments in his case, in a communication to THE MIRROR, dated on Saturday last, which runs as follows:

"With the syndicate's ground for complaint against me you are familiar, and you also understand the conditions under which the *Times* lost the advertising of the National, the Academy of Music and the Bijou.

"Last night Manager Luckett, of the Columbia Theatre, called on the business-manager of the *Times*. Mr. Luckett explained that he was about to withdraw his advertising patronage, not because he had any fault to find, but because he had been ordered by the booking agents of the trust in New York to do so, and was assured that failure to obey would mean the cutting off of all of his attractions.

"The move was a tacit demand for my removal. Of course Walter Hutchins, the editor, was obliged to comply with that demand. There is every reason to believe that the local advertising will be returned immediately, and that efforts will be made to prevent my securing a position similar to that which I have occupied. Mr. Hutchins' treatment of me was courteous. He expressed the opinion that my work had been the best of the sort that had come under his notice in Washington, but simply he could not withstand the pressure brought to bear.

"I am not seeking to secure any notoriety from this matter. I am desirous only to have it understood that a dramatic critic has been dismissed, not for inefficiency but for expressing opinions unfavorable to persons in power. I should even be glad if this could be accomplished without reference to me personally, but I fear it cannot."

Mr. Pollock's case is similar, in some respects, to other cases that have come to THE MIRROR's attention, but it differs from the others in that he was able to continue to be independent longer than his fellow victims of theatrical and newspaper commercialism. The proprietor and editor of the Washington *Times* had more backbone than certain other proprietors and editors, but it appears there was a limit to their willingness to sacrifice revenue for advertising in the cause of honest journalism.

Mr. Pollock comes out of this experience as the consistent and unflinching exponent of truth and freedom in dramatic criticism. He has the satisfaction of knowing that he was faithful to the principles that he was sacrificed for. Had he been a man of less courage and integrity it would have been an easy matter to have compromised with his conscience and enslaved his pen in the interests of dictatorial managers and counting-room considerations.

Of the cowardice and the meanness which brings such weapons to bear to prevent honest men from doing honest work in the pursuit of a livelihood as well as of ideals, it is unnecessary to speak. That phase of the question is of a personal rather than of a general interest. It is in its effect upon the better aspects of dramatic art in this country that the tyranny of the commercial power, which seeks to suppress honest dramatic criticism and the freedom of the press, must form the subject of especial concern.

"A TERRIBLE RECORD."

At the annual meeting of the Boston Watch and Ward Society in the First Church on Sunday evening Charles Frohman came in for criticism on account of his production of immoral plays. The Rev. John Allen, the secretary, said:

Charles Frohman has in the last five years presented fifteen grossly immoral plays, some of which were bad as plays, some as presentations. These plays make a jest of virtue, and appeal to all that is basest and worst in our natures. And the danger to the community lies not merely in the fact that such plays are presented, but in the character of the people who go to see them. There are in these audiences entirely respectable people, communicants in our churches, parties of young men and young ladies, going to plays full of immoral suggestions.

In this connection, Mr. Allen read an editorial from *Harper's Weekly* headed "Are Women Degenerating?" It declared that to put down bad plays women would have only to stay away—and they go by thousands.

"Of course," continued Mr. Allen, "one may plead that he doesn't know of the character of the play he is going to see. But it is always easy enough to find out by inquiry, and any play produced by Charles Frohman, after what I have read to you, calls for a rigid inquiry before seeing it. It may be good or it may be bad—there was The Little Minister and there have been other good ones—but he has made a terrible record."

JULES MURRY'S ATTRACTIONS.

Jules Murry, by his energetic and business-like methods, has earned a reputation for infusing new life and success into attractions that, though of sterling worth, have passed the period when they might be classed as novelties. An instance of this is found in Morrison's Faust, which, since Mr. Murry assumed its management, has played to greater business than ever before. Next season Mr. Murry will undertake the revival of another former success, having signed a contract to manage Neil Burgess in a big production of The County Fair. There seems no question that the play will regain all its previous popularity, as demands for time are coming in rapidly. Even before the actual signing of the contract, a deal was closed for the company to open its season at the Park Theatre, Boston, on Sept. 3, for a run. It was at the Park that Mr. Burgess and The County Fair scored tremendous successes several years ago. The production, it is promised, will be the most elaborate yet made of the play. Six horses will be used in the big race scene, which will be made realistic by new and improved machinery. The company will be a carefully selected and competent one, and the scenery, of course, will be new and complete. In addition to managing Mr. Burgess, Mr. Murry will continue the direction of Lewis Morrison and his productions of Faust, that will have entirely new equipments for next season.

A DONKEY AT THE THEATRE.

Edward M. Oxley, a Brooklyn man, while inebriated, sought to escort a donkey into Daly's Theatre last Friday evening. He had taken the donkey away from a boy in Broadway and thought it would like to see The Ambassador. The donkey was returned to the boy and Oxley was locked up.

PROFESSIONAL DOINGS.

William Bramwell, whose portrait appears above, has made, it is said, an emphatic success in the part of Sir John Oxon in A Lady of Quality this season. Mr. Bramwell is accredited with grace of bearing, ease of manner, splendid presence, physique, voice, mien and gesture. Praise has been given the easy, reckless, graceful style in which he draws the foppish rake. This picturesque impersonation, the manner in which are developed the real villian and brute in Sir John's nature, is said to be almost startling and at moments tremendously effective.

Francis Labadie is seriously ill with typhoid fever at his home in Philadelphia, and has canceled his dates for the season.

Some twenty members of the company to present abroad The Rounders, or The Night Owls, or whatever it may be called in another land, sailed for London on Wednesday.

A "matinee tea" will be given at Daly's Theatre on March 23, for the Mothers and Babies' Hospital. Several one-act plays will be offered, the casts including Mrs. Kendal, Ellaline Terriss, Margaret Anglin, May Robson, Jessie Busley, William Gillette, Seymour Hicks, Edwin Arden, Maurice Farkon, and Eric Hope. Mrs. Robert Osborn will direct the programme.

A benefit for the benevolent fund of the Order of Eagles will occur at the Herald Square Theatre on March 25. The volunteers include Lew Dockstader, Charles J. Ross, Peter F. Dailey, McIntyre and Heath, Jess Dandy, Billy Van, Ed McAvoy, Sam and Dick Bernard, and others.

Fred C. Whitney sailed last week to arrange, if possible, for a London production of Quo Vadis.

The furious storm of Thursday doubtless accounted for the slim attendance at the Lenten recital, given by Artemesia Bowen, at the Waldorf-Astoria. The affair was the first of a series to be given during the penitential period by Miss Bowen. In addition to her recitations, which included Shakespearean selections, original monologues and poems from Sidney Lanier and other Southern authors, piano and violin selections were well rendered by Ferdinand M. Himmelrich and Arthur Gramm respectively, with Arthur Rosenstein as accompanist.

Miss D. H. Leonard will give a production of Alice in Wonderland at Elizabeth, N. J., March 22-24.

The Kawakami company of Japanese players, at the Bijou Theatre, distributed souvenirs in the form of ink wells at the matinee performance on last Wednesday afternoon. On Thursday evening Sada Yacco, leading woman of the company, held a reception on the stage immediately after the performance.

Ethel Henry, formerly of Mrs. Langtry's company, was engaged last week by the Kawakami company of Japanese players, now at the Bijou Theatre, to appear at their performances in place of their Japanese interpreter, who heretofore explained the plays before their presentation. Miss Henry made her first appearance in her novel role on Friday night, and delighted her hearers by her graceful manner of delivering the addresses.

The International Theatrical Exposition, which was scheduled to open at the Crystal Palace, London, in June of this year, has been postponed until 1901 by the directors of the Crystal Palace Company, in order that a longer period may be available for making the preliminary arrangements.

The office of the Eastern Passenger Agent of the Southern Railway Company, formerly at 271 Broadway, has been removed to 1185 Broadway, where a large and commodious ticket office has also been opened.

Last week Samuel F. Nixon transferred his residence, 842 North Broad Street, Philadelphia, to his wife. The consideration named in the record of transfer was $32,000.

Without exception the New York critics praised Irving Brook's several performances in support of Modjeska during her engagement, just closed, at the Fifth Avenue Theatre.

A benefit for the Babies' Hospital was given at Sherry's on Friday, Beatrice Herford and Mackenzie Gordon entertaining.

The cast of Twelve Months Later, to be produced on March 26 at the Madison Square Theatre, will include Anne Sutherland, Miriam Nesbitt, Adelaide Keim, Frederick Bond, Leo Dietrichstein, and Charles Bradshaw.

Edwin A. Pratt will present to a New York audience at the Waldorf-Astoria on Tuesday afternoon, March 27, Mrs. William Blake Upperman, a dramatic reader and entertainer. She will be assisted by eminent musical artists.

Mary Carrington, of the Castle Square Opera company, who has been singing with the Chicago branch of the organization, returned to the American Theatre last week, and was warmly welcomed when she appeared on Thursday night as Zerlina in Fra Diavolo.

Liebler and Company have accepted for production next season a new melodrama of Indiana life, by Joseph Arthur, entitled Lost River.

Marguerite Merington on Friday last addressed the Montauk Club, Brooklyn, on "Plays and Playwrights."

Mrs. Charles E. Blaney has been dangerously ill at her home in this city.

Willard Holcombe, press representative for Liebler and Company, has returned to town after an absence of several weeks.

Two members of the London Life company, which closed in San Francisco, were sent back to New York by Henry C. Barnabee, of The Bostonians, Denman Thompson, and the San Francisco Lodge of Elks, No. 3.

Louise Mackintosh is filling a special engagement with Olga Nethersole at Wallack's Theatre, playing Irene Stoneby in The Profligate. Miss Mackintosh took the part on short notice, but her long experience in stock work made it comparatively easy.

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, $40; Half Page, $75; One Page, $140.

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Two line ("display") professional cards, $5 for three months; $8 for six months; $9 for one year.

Managers' Directory Cards, $1 a line for three months.

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Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

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NEW YORK - - - - - - MARCH 24, 1900.

Largest Dramatic Circulation in the World.

AN OVERWORKED "INDUSTRY."

SPECULATORS in theatre tickets have not enjoyed a prosperous season in New York, although the theatres here have prospered. Early in the season, it is said, the followers of this "industry" were confronted with an unusual competition in the operations of speculators from other cities, notably from Chicago. To the casual observer of the babel that has marked the vicinity of theatres in this city that have been the scenes of successes this season it may have seemed that there was a phenomenal demand for tickets, whereas the legitimate demand in most cases would only have resulted in good audiences steadily at regular prices. No doubt there are theatres that have encouraged the offensive hawking by an ill-mannered gang about their doors for the presumption of extraordinary business that it creates in the minds of the uninitiated, just as there are theatres that "stand in" with the gentry that in many cases add burdens of exaction and discomfort to theatregoing. But, as is the case in all parasitic growths, the "business" of the speculators in theatre tickets has grown to such proportions that it has come to embarrass the theatres seriously, while from the nature of it and the character of the persons that follow it there has developed in its following a ruffianism that before this should have landed many of its operators in durance.

The climax of offensiveness in theatre ticket selling on the sidewalks was reached last week, on the occasion of the return of IRVING to New York. It seems that the speculators succeeded before the opening in buying a majority of tickets for the engagement, expecting to reap a rich harvest. By one of those paradoxical happenings that mark the theatre, as they mark everything else, there was no great crowd of theatregoers on hand on the IRVING opening, and throughout the week there were rows of empty seats in the theatre. There was money in the box-office for most of the sittings, but it was the money of the speculators; and when these persons discovered that they had been bitten seriously they were transformed into wild men. Persons visiting the theatre for the purpose of buying seats were browbeaten and abused by the speculators because they declined to take off the speculators' hands the tickets they had expected to sell at advanced prices. The scenes enacted in front of the theatre were disgraceful, yet the speculators did not succeed in unloading their purchases. Night after night, as the performance advanced, the speculators offered to late comers and casual pedestrians tickets at Bowery prices, and found few takers. The end of the week found them to be heavy losers on their investments, with another week ahead that might develop a similar problem for them. A fair idea of the character of some of these persons was suggested by an article in one of the Saturday papers that said the speculators intended this week to give their surplus tickets to the denizens of "Hell's Kitchen" if the manager of the theatre declined to redeem them.

Thus a business that has been called "honest" by its apologists has come to be a nuisance and a disgrace. There is no doubt that the local body of ticket speculators has been augmented by the licensing of new ones. The appearance here this season of a number of speculators from the West, and the following about the country of notable attractions by a gang of these persons resembles the following of circuit horse races by the usual gang of gamblers. But this growth of theatre ticket speculation is a logical result of the theatrical system as it is now administered. It is but one of other evils, and like the chief evil, must have its day.

DRAMA IN THE COLLEGES.

IT is interesting to note that the drama is attracting more and more attention in the leading colleges and universities. THE MIRROR in the past has noted the ambitious dramatic doings at Harvard and Columbia, and among women's colleges at Wellesley, whose efforts are of the most ambitious and effective known of amateurs.

The French societies of Columbia University and Barnard College have arranged for the presentation of two French plays during the week immediately following Easter, under the direction of the principal of the French department. Of course these representations will have as their primary utility that which relates to the work of the students in French, but they will also emphasize the value of the drama as the greatest of mediums for entertainment. The students and instructors of the German department of the University have been invited by HEINRICH CONREID, manager of the Irving Place Theatre, to attend a production of GOETHE'S Iphigenie, and the faculty has announced two lectures that will serve as an introduction to the performance a few days before the production. This is by no means the first time Manager CONREID has shown a concern for students, and although his performance, like the French performances, will in the circumstances have a utilitarian function primarily, it will also introduce many to a new view of the theatre in its best aspects.

Students at Dartmouth are actively interested in a competition for two prizes offered for the best comedy written by a member of the junior or senior classes before May 1. At the University of Wisconsin the dramatic contest is one of the most important of undergraduate affairs. It occurs in April or May, when three comedies are to be played, prizes being offered for the best casts. At Harvard the Delta Upsilon fraternity is preparing to give, early in April, BEAUMONT and FLETCHER'S Maid in the Mill, while the Deutscher Verein gives monthly performances of one-act plays. Here, also, the students enjoy Mr. CONREID'S work, as his company will perform Iphigenie at Sanders Theatre on Thursday of this week.

These, of course, are notes of but a few of the dramatic enterprises of educational institutions, but they show the increasing attention that is being given to the drama at the seats of learning. There is no doubt that this attention to the drama simplifies college work in the languages, when it departs from English; that work in English plays in the colleges inspires new mental activity for all study, while it furnishes pleasure to those concerned; and that the presentation of plays by students tends to make a new theatre public, whose training will lead it to demand the dignified and the artistic on the stage.

INCONSISTENCY.

THAT was a harsh opinion on the journalistic experiment of the Rev. Mr. SHELDON, of Topeka, that was pronounced by that perennial humorist and ex-Speaker of the House of Representatives, REED, who declared that the experiment reminded him of the nondescript creature of fable that could not live on land and died in the water. Of course the Rev. Mr. SHELDON did not know how JESUS would conduct a newspaper at the end of the nineteenth century, but as the reverend gentleman thought he knew, it was natural that he should have excited the curiosity of thousands of persons whose curiosity is easily excited. The reverend gentleman was not consistent in much that he did, whereas there was no inconsistency in the model in whose place he presumptuously set himself. In many ways he disclosed a lamentable narrowness of mind. He declared at the outset that his paper did not want theatrical news, and pronounced against the theatre as a demoralizing influence. Yet the most effective cartoon published by him during his brief and inglorious week was one attacking the evils of war, for the proper illustration of which idea he employed a picture of a theatrical stage upon which his "lesson" was enacted to the horror of a badly drawn audience. The egotism of self-satisfied mediocrity is far more offensive than the egotism of genius.

THE REVOLT AGAINST VILE PLAYS.

The Managers Responsible.

Rochester Herald.

In this connection another and a wholly pernicious tendency of the American stage merits attention and censure. We refer to the wholesale importation of French farces which depend almost wholly upon their outrage of the proprieties for their claim to recognition. The promoters of this meretricious and morally enervating form of entertainment seem to be actuated by a desire to go to the extremest possible lengths in brazen audacity of speech and situation, stopping only within the limitations of police regulations. Dramatic art, even when reduced to mere business and a question of dollars and cents, as it is in America to-day, should have a chance when estimated by some other standard than the purely commercial. Other "business" is transacted with some show of regard for public decency; why make a disgraceful exception of the theatre, as has been done by certain managers in New York City? Proprietors of respectable hotels might find it more profitable to cater to immorality; but they would not be exonerated on a mere plea of increased profit. Publishers of reputable newspapers might find it to their profit to print unclean reading matter—as some of them do—but their counting room trial balance does not acquit them at the bar of public opinion. It cannot be denied that the public is responsible for its patronage of performances that degrade the stage; but morally—no matter how safe they may be legally—the promoters of those performances are as responsible as the proprietors of disreputable houses and the publishers of obscene literature. They are all engaged in lowering, not elevating, the moral tone of the community in which they operate.

The Wrath to Come.

Pittsburg Dispatch.

Why indulge in a series of comparisons that has long since reached the *ad nauseam* point? Classify your plays, place Zaza and Sapho in the same category and then burn the manuscripts. Both plays lack decency beyond any cavil. To argue as to whether they have passed the point where they may be publicly presented seems to me to be but the licensing of immorality to a certain point. These two plays constitute the climacteric that was bound to be reached in the constantly increasing proportion of indecency in the drama. For the last five years this Babel of immorality has been building. I believe it has about reached the point where the presumption of the builders is about to draw down upon them the wrath of those to whom they are building.

Sapho No Worse Than Others.

Omaha News.

It is inconceivable that Sapho is dirtier or stupider than a dozen of others, such as The Foundling, Never Again, On and Off, The Conquerors, Zaza, The Cuckoo, The Girl from Maxim's, Make Way for the Ladies, The Degenerates and Coralie & Co., Dressmakers, all of which have been "presented by Mr. Charles Frohman," each of which was nastier, if possible, than its immediate predecessor. Mr. Charles Frohman does not present Sapho, having somewhat overlooked it in his diligent researches in stage pornography.

The Sapho Case a Warning.

Brooklyn Eagle.

Other vilenesses may or may not be suppressed. That depends on whether they are complained of or not. This procedure suffices for this instance. And it should put as bad or worse plays under the ban of decent minds. The influence of it for wholesome plays should be good and against unwholesome ones the instance should tell. The adventurers, whether called "managers" or "artists," who try to see how far they can go without being hauled up have found their limit in one case. They should find it in others.

LETTER TO THE EDITOR.

AN ADMIRER OF THE MIRROR.

PHŒNIX, A. T., March 5.

To the Editor of The Dramatic Mirror:

SIR.—This letter is honestly and simply a spontaneous expression of the admiration I have long felt for the manly and fearless policy of THE MIRROR.

THE MIRROR has for many years been to me "guide, philosopher and friend," and each year it grows more in strength and honor—the worthy organ of a great profession.

Your recent courageous stand against the flood of prurient and salacious dramas which threaten to engulf the stage in filth calls for the support of every admirer and devotee of a noble art, an art just now sadly endangered. Pandering to the weakest and most degraded instincts of human nature has always been the stock in trade of the procurer, the dive-keeper, and all other vampires, who batten on the weaknesses of humanity, but it is a sorrowful thing to see the stage drifting into the same depraved methods.

I am neither a prude nor a moralist, nor do I hold that the theatre can or should always stand shoulder to shoulder with the Church and school as a public purifier or educator. But I do claim that, for the integrity of the home, the family and society at large, it should be a place where the public may resort for relaxation from the sordid cares of life, without danger of having its mental nostrils offended and its mental palate nauseated by smells and tastes from a decaying brothel-feast.

And worse still, many of these monstrosities can offer neither humor nor interest as a cloak for their naked indecencies.

I affirm, and I have seen it proven sadly, that many a young, pure-minded girl has dated her first sympathy with and tolerance of gilded sin from witnessing upon the stage of a reputable theatre an exposition of topics that in all decent society are tabooed or spoken of in secret only. It shocks her at first, but later it too often becomes a case of to "first endure, then pity, then embrace."

The wanton exploiting on the stage of the divers and sundry woes into which the unbridled exercise or sale of her animality has plunged her, either dies to tremolo music amid the tears of a pitying audience, or else is redeemed to most painful and superhuman goodness by some unheard of tenderness on the part of a man who in real life would in all probability have repudiated her—with a pension. In either event she is an object of admiring sympathy.

The wife of this same man, poor, honest soul, who never has a soul above her husband's buttons, either sinks into the oblivion of the commonplace, or "suckles fools and chronicles small beer" the balance of her natural life. No unlawful but delightful impulses, no "dying like a rose in aromatic pain" for her. Small wonder that emotional young womankind feel their hearts lean toward the erring one. And upon this same young womankind, be it remembered, rests the hope of generations yet unborn.

Nobody wants the theatre transformed into a kindergarten, but it would be a pleasure to find the arbiters of theatrical destinies a little more conscious of the dignity of the fine art they are supposed to exploit.

If some of these "courtesan dramas" would as a finale land the patchwork heroine in a rescue home, the alcoholic ward at Bellevue, or the streets, they would probably lose in sentiment and romance, but they would gain immensely in precedent and truth.

But even then it is supposable that she would rush into print and harrow up the souls of yellow journal readers with her "experiences." Even the "fourth estate" is not exempt from her incursions.

However, I did not set out to write a lecture on moral ethics.

There are men (excellent men in their way, doubtless) who are of choice scavengers, swill-men, or purveyors of guano and other malodorous commodities; but I never heard that they plied their trade in the front yard or the drawing rooms of decent folk.

I am told, though, that this Puritanical old word "decent" is somewhat out of date; and it is in recent evidence that in this day and generation, when seduction is a joke, brazen domestic infidelities the subject for exquisite humor, and the divorce court only a convenient short cut to notoriety and fortune, that our spiritual noses are not so sensitive as our physical ones.

As long, however, as mankind runs in crowds to applaud in public the titivating vices it reprobates in private, so long presumably will hucksters barter such tainted wares. So it is hard to locate the blame or the remedy.

It is a comfort to find a man of affairs who has the courage of his convictions and the ability to express them, as a matter of truth, not advertising. And as such, "de profundis"—or rather from this far end of creation—I salute you.

As in a good cause even a lowly voice of commendation is cheering, so I trust you will receive my humble tribute. Also my heartiest wishes for THE MIRROR'S continued prosperity and success. Very sincerely,

FRANCES FIELD.

THE ABSENT-MINDED FAKIR.

If you've said, "My Lord, the carriage waits"—
if you've been in the "legit"—
If you've ever spouted Shakespeare with your mouth—
Will you kindly drop some grease-paint in this little make-up kit
For an actor in a duster going South?
He's an Absent-Minded Fakir, but his head is truly great,
And the "profession" must take him as they find him;
He's been out of an engagement putting bar-bills on the slate,
And to see a dollar note would maybe blind him.

Leading man, comedian, walking gent and grip—
Engaged by a quisby manager to act in a rotten play—
Each of them doing a specialty, too, between the acts of the show—
If he isn't a skin, and the money comes in, he'll pay—pay—pay.

There are girls he married reg'lar—for he jollied quite a few—
And his marriage contract had the "two weeks' clause;"
There are girls he "taught the business," and there's alimony, too,
For there's rather more than likely a divorce;
There's the friends he talked to casual, and then gave the hurried touch—
And an Absent-Minded Fakir they will find him—
He's always "resting for the Summer," and in Winter just as much,
While the continuous shows emphatic-ly decline him.

Property man, stage hand, flyman cutting a dash,
All of them bound for a table d'hote—fifty cents to pay—
Each of them doing somebody else (and who's to look after the "mash?").
Pass the buck for the kitty's sake and play—play—play!

There's a hawberk nearly threadbare, an old overcoat and sword—
All are up the "spout" for money that he owed—
And there's a ticket pinned upon them—they went to pay the board
Of the man who now is trav'ling on the "road."
He's an Absent-Minded Fakir, but he heard the manager's call,
And it didn't take the agent long to find him;
He gave up his furnished bed-room just back of the attic hall,
And there wasn't much this Fakir left behind him.

Leading part, utility part, sceptre, sword or broom—
"Shape" or "modern," or "square cut"—it was all the same that day—
Glad to do any kind of work as he sat alone in his room—
Chase the duck for a nickle's worth, pray—pray—pray!

Let us hope he can, when stranded, just like Hamlet "eat the air,"
And then hear—what perhaps he'd like the best—
That when his audience shook with laughter, his wife shook him for fair;
And she's starring now in Sapho in the West.
He's an Absent-Minded Fakir, and he may forget to eat—
That is, unless his stomach should remind him—
So we'll buy him a meal ticket for a whole day's soup and meat,
And pay the interest on the things he left behind him.

Scene plot, property plot—"It'll be all right at night"—
Fifty thousand little things to be thought of during the day;
"Has any one got any soap?" and "Where do you go next week?"
"Pass two on account of profession to see the play—play—play."

GEORGE HOEY.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

N. T.: Murry Woods staged The King of Rogues and played the role of Poverty Jim for a week.

G. P., New York.—George P. Rowell, Spruce Street, New York, publishes "The American Newspaper Directory."

C. J. M., Hamilton, Ont.—Ritzmann, Broadway, near Twenty-second Street, New York, deals in photographs of theatrical people.

S., St. Peter, Minn.—Alfred Cohen (Alan Dale) writes about plays for the New York *Journal*.

G. A. N., New York.—Henry Miller appeared with Marie Wainwright in Amy Robsart, at Palmer's Theatre, New York, on Sept. 7, 1891.

K. V. S. S.—Mrs. Robert Edeson is known professionally as Ellen Burg. She is not acting at present, but is traveling with her husband.

READER, Kansas City.—Dramatic school training is not necessary to secure a place with a theatrical company. Your experience should be your best recommendation.

J. C. C., Pittsburg.—1. Amateurs may not present copyrighted plays without permission of authors or their agents. 2. Address Samuel French, 24 West Twenty-second Street, New York, concerning royalties on plays named.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Feb. 23 to March 1, 1900.

BENEDICT ARNOLD. By William O'Brien.

A BOLD SOLDIER BOY. By H. A. Du Souchet.

COLLEGE CAPERS. By Frederic Walter Norcross.

A GENTLEMAN FROM PIKE'S PEAK. By Percy Plunkett.

THE LAST DAY OF OUR LADYE. By the Reverend W. Paibler.

MRS. DOVECOTE'S DEBUT. By Philander C. Johnson.

OLD MAIDS' CONVENTION. By M. Josie Nelson.

PRINZ ORLOWSKY. By Leon Treptow and C. A. Raida.

THE VETERAN FIREMEN OF SQUASHEND. By James Richard Coudrin.

THE USHER.

The "new school" of booking is enjoying another characteristic illustration over in Brooklyn.

One of the advantages claimed for the concentration of touring arrangements and supervision is the avoidance of competition between similar attractions and the assurance of "a pleasing variety" for the playgoers of different cities.

This scheme is well enough in theory, but it is impracticable, if not impossible, in practice, as I have taken occasion frequently to point out. Attractions may be moved about on the theatrical chess board, but the mover is subject to new complications and unlooked for obstacles at every stage of the game, and plans, however carefully made, are necessarily open to change at the shortest notice.

These obvious conditions absolutely prevent anything even approximating a scientific and orderly system of booking, and produce worse results than when intelligence is applied to the work individually rather than in combination.

But to return to the case in point. At the Columbia in Brooklyn—a syndicate theatre—De Wolf Hopper appeared last week. This week Frank Daniels is presenting his latest comic opera. Next week Francis Wilson is to fill an engagement.

The appearance in succession of the three leading comic opera comedians at the same theatre, in the City of Churches in Lent, does not indicate good judgment, or anything else except the utter inability of a centralized booking agency to arrange these matters always in accordance with the best interests of the theatres and the attractions.

The Hashims on Saturday secured a three years' lease of the Park Theatre in Philadelphia, the representatives of the Fleisghmann estate having been unable to secure a bid for the property when it was put up at auction recently. F. F. Proctor was an applicant for the house.

The Hashims intend to redecorate and refurnish the theatre, which they will make the home of a stock company next season, playing at popular prices.

One of the Hashim Brothers is the husband of the well-known opera singer, Madame Tavary. They have made a big success of the Philadelphia Grand Opera House, which they operate as a vaudeville theatre, and they expect to secure a circuit of theatres for the same form of entertainment in other cities.

Mr. Proctor, it is understood, is still bent on securing a theatre in the Quaker City. It is rumored that he has an eye on the Star Opera House, which is situated on Eighth Street, near Keith's Theatre.

The abrupt closing of Julia Arthur's company, owing to illness, may mean the close of her theatrical career, as Mr. Cheney, her husband, does not consider her health strong enough to withstand the exacting demands of continuous professional work.

For two years past Miss Arthur has been subject to occasional attacks of nervousness and heart weakness, it is said, and very often she has acted under trying physical conditions.

It will be recalled that in the middle of her engagement at Wallack's last season she broke down and was unable to act for several weeks. The managers of the Broad Street Theatre were paid a good round sum by way of indemnity, according to report, for the five performances last week that Miss Arthur was unable to give.

The circumstances surrounding the decision of Miss Nethersole's management to remain in New York during what remains of the present season seem to be shrouded in mystery.

Nixon and Zimmerman expected Miss Nethersole to play a three weeks' engagement at their Broad Street Theatre, beginning on April 2. It is said that they demanded the fulfillment of the engagement, but Miss Nethersole either would not or could not leave New York, and the proceedings growing out of the Sapho case are said to have something to do with it. Moreover, it was rumored on Saturday that a firm of booking agents have some sort of interest in the actress' tour, and they are also concerned about this change of plan.

These rumors are denied by Louis Nethersole and Marcus Mayer. Ex-Judge Dittenhoefer was supposed to know something about the matter, but he declined to discuss it.

Yesterday it was reported that the Broad Street Theatre will probably remain closed during the period for which Miss Nethersole was booked, as the managers cannot—in spite of the remarkable resources that are supposed to exist under the prevailing booking system—find a suitable attraction to fill it.

The managerial arithmetic in computing the runs of plays is as elastic as the conscience of a press-agent. Some vagaries of this department of mathematics are observable in current announcements.

The 134th performance of Papa's Wife is set down in the Manhattan advertisements as the 150th, for "commemorative" purposes.

At the Madison Square the usual process is reversed. The 55th performance of Coralie and Company on Friday evening is modestly announced to be only the 50th representation of that chaste work.

Again, in the advertisements of The Great Ruby at the Fourteenth Street Theatre, the advertisements claim that that melodrama was acted "over 200 nights" at Daly's Theatre—whereas, in point of fact, inclusive of all matinees, it was played on the Daly stage exactly 136 times.

Roland Reed is recuperating at his home from the effects of his recent illness, which necessitated two delicate and dangerous surgical operations. His life at one time was despaired of, but he is now on the road to complete recovery.

Mr. Reed has decided not to play again this season, but he will open his next season, as usual, at the Boston Museum in September, in a new play which is now being written for him.

Mr. Reed wishes to convey through THE MIRROR his appreciation for the many letters of sympathy and congratulation that he has received from his friends both here and in England.

HARRY CORSON CLARKE.

Harry Corson Clarke, known in some of the Western cities as "the conquering hero of comedy," is this season winning new admirers, and holding fast to the affections of his old friends by his impersonations of Jones, in What Happened to Jones, in those towns beyond the Mississippi that, up to the time of his coming, knew the popular Jones only by reputation. The joint reputation of Mr. Clarke and Mr. Jones has proved sufficiently alluring in the provinces to refill the Clarke coffers, and beside and beyond this, the comedian has during his tour gained sixty pounds in weight, and entirely won back his health.

Last Summer, it will be remembered, Mr. Clarke suffered from nervous dyspepsia so terribly that some of his heartless friends declared that he should be billed as "the physician's favorite." He was under the care of some thirty specialists during the first three months of his vacation, and he afterward tested every patent remedy to be found in the Broadway drug stores. After everything failed he invented a treatment of his own. It will never become popular, because its main point is hard work. Mr. Clarke discovered that he could live on work and molasses candy. He organized a company, began his tour at San Francisco in November, and has gained steadily in health, wealth and happiness ever since that time. The portrait printed in this issue of THE MIRROR, which is reproduced from a photograph taken only two weeks ago, proves the virtue of the work-candy cure.

Mr. Clarke writes that he is coming back to New York at the close of his season to call upon the thirty physicians, and get even with the resturants. Last Summer, whenever he felt hungry, he invited some equally hungry friend to dine with him, and endeavored to enjoy the meal by proxy. This Summer he intends to invite only dyspeptics to his board and enjoy thoroughly the delight of gloating over them. He will also devote himself during the hot months to preparations for his starring tour next season in What Did Tomkins Do, a play that has been written especially for him. So genuine is Mr. Clarke's popularity in his own particular territory—which extends from the Alleghany Mountains to the Pacific Coast—that he is booked already from early in August to the middle of February. He declares that he believes the role of Tomkins will fit him better than any of the two hundred and fifty character parts that he has played, and he expects to produce What Did Tomkins Do next Autumn with the best supporting company that he can get together.

HARRY CORSON CLARKE.

JULIA ARTHUR CLOSES HER TOUR.

Julia Arthur was taken ill again early last week in Philadelphia and the Broad Street Theatre was closed. It was supposed at first that Miss Arthur was suffering with influenza and that she would be able to resume her work this week. But her condition did not improve, and, upon physicians' advice, the actress decided on Saturday to disband her company, close her tour and take a rest. She will remain in Philadelphia for a fortnight at least, going thence to Lakewood or Atlantic City. Miss Arthur is said to be afflicted with neurasthenia, and her husband, B. P. Cheney, has announced that she may never return to the stage, and that, even if she does, it will be only for brief tours of eight or ten weeks each season in classical revivals.

A SPECULATOR PUNISHED.

The City Recorder of Atlanta, Ga., last week fined William Kean, a newspaper man, of that city, $100, and sentenced him to thirty days imprisonment for speculating in theatre tickets. There is a strict law in Atlanta prohibiting ticket speculating. It seems that a rule was established by the theatre allowing each person to buy ten tickets. Mr. Kean had four men in line early and secured forty of the best seats for Richard Mansfield's performance, and was selling them at a good margin, when he was arrested. The Mayor remitted the thirty days imprisonment, but forced Mr. Kean to pay the $100.

LACKAYE IN LES MISERABLES.

Wilton Lackaye will again be a star next season. Liebler and Company, under whose management he is now appearing in Children of the Ghetto, are arranging for a production of Les Miserables, in which Mr. Lackaye will take the role of Jean Valjean. They are confident that in the version now being prepared for them an adequate dramatization of Victor Hugo's great story will at last have been made. The vast amount of material in the novel has rendered the task of dramatizing it extremely difficult, and until Coquelin's production of the play in Paris this season, no efforts in this direction had met with much success. It is upon Coquelin's version that the Liebler production will be modeled to a certain extent, though it is claimed that the American production will be made on a grander scale. The managers consider that Mr. Lackaye will make the greatest success of his career as Valjean. A strong company will be engaged to support him.

THEATRE FIRES.

The Academy of Music, Quebec, was burned on Saturday night immediately after a St. Patrick's Day celebration. The St. Louis Hotel adjoining was destroyed also. A small fire occurred at the New Rochelle, N. Y., Casino on the same night during a performance. The audience escaped, no one being injured, and firemen extinguished the flames before much damage was done.

☞ *Johnstown, Pa., pop. 42,000. Business, all lines, booming. Good open time, Johnstown Opera House.*

PERSONAL.

HAINES.—Robert T. Haines, by his work as leading man of the Lyceum Stock company, Baltimore, has proved himself, it is said, an actor disciplined in stage work, composed and easy, and free from affectation. His acting in The District Attorney is reported to have stamped this actor as one of the best leading men in the stock company branch of the profession. His clear cut, concise performance was generously applauded.

ARBUCKLE.—Maclyn Arbuckle is going to star next season in a new comedy, A Gentleman from Texas, by Augustus Thomas.

ZANGWILL.—Israel Zangwill has appealed from the recent decision against him in his suit for libel against the *Evening Sun*.

ALLEN.—Viola Allen will rest during Holy Week, although many offers of time for that week have been made to her managers, Liebler and Company.

BERNHARDT.—Sarah Bernhardt, at her theatre in Paris, produced with much success Edmond Rostand's new historical play, L'Aiglon, on March 15. Madame Bernhardt appears in a male role, that of the Duke de Reichstadt, son of Napoleon I and Marie Louise.

SCHOEFFEL.—John B. Schoeffel received by mail on St. Patrick's day a genuine sprig of shamrock sent to him by ex-Mayor Daniel Tallon, of Dublin, and John Redmond, M. P.

STUART.—Mrs. Grant Stuart, who was seriously ill with erysipelas, is now convalescent.

TERRY.—Ellen Terry, whose recent illness at Toronto caused much anxiety among her friends, was sufficiently recovered last Friday to rejoin the Irving company here. Although not very strong she bore the fatigue of her journey well, and last night appeared at the Knickerbocker Theatre in Robespierre. She is announced to play every night this week and at the Saturday matinee.

LAMBERT.—Richard Lambert is managing the Globe Theatre, London, in the absence of John Hare.

MOORE.—George Moore's new play, recently produced by the Irish literary theatre in Dublin, is called The Bending of the Bough, and is said to be a political allegory disguised by events of human interest.

WISE.—Thomas A. Wise, remembered here as an actor in The Last Chapter, will permanently remain in London, where he has been engaged for a new comedy called Our Baby.

RISTORI.—Madame Ristori, who is now seventy-nine years old, and who was a rival of Rachel's nearly half a century ago, is still vigorous. She delivered an address at the recent dramatic congress in Rome.

MANNERING.—Mary Mannering will make her stellar debut next season, under management of Fred C. Whitney.

NOVELLI.—Ermete Novelli has presented Papa Lebonnard with great success in Berlin, and contemplates an American tour.

BLAUVELT.—Lillian Blauvelt will be the principal soloist in the performance of Coleridge Taylor's cantata, "Hiawatha's Farewell," to be sung for the first time in Berlin on Thursday.

VON DOHNANYI.—Ernst von Dohnanyi, the Hungarian pianist, arrived from Europe last Wednesday and will make his American debut in Boston on Thursday.

WALCOT.—Mrs. Charles Walcot was ill on Saturday, when her part in The Ambassador at Daly's was played by Ethel Hornick.

TEMPLETON.—Fay Templeton was again out of the cast of Broadway to Tokio on Saturday, having the grip. Maym Kelso once more appeared with success in Miss Templeton's role.

FIGMAN.—Rose Figman, once of the Conried Opera company, sister of Max Figman, will be married on April 8 to Arthur B. Ettinger, a New York business man.

WAGNER.—Siegfried Wagner, son of the great composer, produced his own three-act opera, Der Bacenheuter, in Berlin on May 16 with pronounced success. His mother, Cosima Wagner, saw the performance.

GARDNER.—Helen H. Gardner, author of An Unofficial Patriot, has written a one-act play called His French Model, which will be given a trial performance this (Tuesday) afternoon at Keith's Union Square Theatre.

WILLIAMS.—Mr. and Mrs. Odell Williams and Mrs. Williams' sister will visit the Paris Exposition, sailing hence on June 5.

SANGER.—Frank W. Sanger will resign from the management of the Metropolitan Opera House on May 1. He will continue to manage Madison Square Garden and other interests.

BURNETT.—Mrs. Frances Hodgson Burnett and Stephen Townesend, who was her collaborator in dramatizing "A Lady of Quality," were married in Genoa, Italy.

REED.—Roland Reed, it is announced, will resume his stage work early in August, when he will open his season in Boston in a new play now being written for him.

CURRENT AMUSEMENTS.

Week Ending March 24.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), IN OLD KENTUCKY.
OLYMPIC (Third Ave. bet. 129th and 130th Sts.), LITTLE EGYPT'S BURLESQUERS.
HARLEM OPERA HOUSE (125th St. nr. Seventh Ave.), ANNIE RUSSELL IN MISS HOBBS.
HARLEM MUSIC HALL (125th St. nr Seventh Ave.), VAUDEVILLE.
MINER'S (125th St. nr. Lexington Ave.), VAUDEVILLE.
PROCTOR'S PALACE (58th St. bet Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—1:30 to 11:00 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), BOSTON SYMPHONY ORCHESTRA—Wed. Aft., and Thur. Eve., Mar. 21 and 22.
NEW YORK (Broadway and 45th St.), BROADWAY TO TOKIO—9th Week—65 to 72 Times.
CRITERION (Broadway and 44th St.), JAMES K. HACKETT IN THE PRIDE OF JENNICO—3d Week—16 to 23 Times.
VICTORIA (Seventh Ave. and 42d St., MAM'SELLE 'AWKINS—4th Week—22 to 29 Times.
REPUBLIC (205-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), PATIENCE.
MURRAY HILL (Lexington Ave. and 41st St.), HENRY V. DONNELLY STOCK IN AS YOU LIKE IT.
BROADWAY (Broadway and 41st St.), BEN HUR—17th Week—121 to 128 Times.
MENDELSSOHN HALL (113 West 40th St.), HENRI MARTEAU AND DE PACHMANN RECITALS—Mar. 28 and 30
EMPIRE (Broadway and 40th St.), BROTHER OFFICERS—10th Week—73 to 80 Times.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.)—14th Week—MAURICE GRAU OPERA COMPANY.
CASINO (Broadway and 39th St.), THE CASINO GIRL—1st Week—1 to 7 Times.
KNICKERBOCKER (Broadway and 38th St.), HENRY IRVING AND ELLEN TERRY IN ROBESPIERRE—13 plus 8 to 9 Times, also THE MERCHANT OF VENICE, THE AMBER HEART, WATERLOO, NANCE OLDFIELD AND THE BELLS.
HERALD SQUARE (Broadway and 35th St.), NAUGHTY ANTHONY—11th Week—83 to 90 Times—MADAME BUTTERFLY—3d Week—17 to 24 Times.
GARRICK (35th St., East of Sixth Ave.), WILLIAM GILLETTE IN SHERLOCK HOLMES—20th Week—140 to 146 Times.
KOSTER & BIAL'S (145-149 West 34th St.), THE REGATTA GIRL AND PROGRESS—2d Week—7 to 14 Times.
SCHLEY (112 West 34th St.), VAUDEVILLE.
MANHATTAN (126-128 Broadway), ANNA HELD IN PAPA'S WIFE—19th Week—134 to 140 Times.
THIRD AVENUE (Third Ave. and 31st St.), THE QUEEN OF CHINATOWN.
BIJOU (129 Broadway) THE JAPANESE PLAYERS.
WALLACK'S (Broadway and 30th St.), OLGA NETHERSOLE IN THE PROFLIGATE—2 to 8 Times.
DALY'S (Broadway and 30th St.), THE AMBASSADOR—51st Time—THE INTERRUPTED HONEYMOON—Announced for March 26.
WEBER & FIELDS' (Broadway and 29th St.), THE WHIRL 1900—27th Week—209 to 216 Times—SAPOLIO—3d Week—14 to 20 Times.
COMIQUE (Broadway and 29th St.), THE GAY MORNING GLORIES.
FIFTH AVENUE (Broadway and 28th St.), STUART ROBSON IN OLIVER GOLDSMITH—1st Week—1 to 8 Times.
GARDEN (Madison Ave. and 27th St.), HEARTS ARE TRUMPS—8th Week—31 to 38 Times.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.),
MINER'S (512-514 Eighth Ave.), MISS NEW YORK, JR.
MADISON SQUARE (24th St. nr. Broadway), CORALIE & Co., DRESSMAKERS—7th Week—50 to 57 Times.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.) MY DAUGHTER IN-LAW—4th Week—25 to 32 Times.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), MAY IRWIN AS SISTER MARY.
CHICKERING HALL (Fifth Ave. and 18th St.)—Closed.
IRVING PLACE (Southwest cor. 15th St.), DRAMA AND COMEDY IN GERMAN.
FOURTEENTH ST. (14th St. nr Sixth Ave.), THE GREAT RUBY—136 plus 1st Week—1 to 8 Times.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M.
ACADEMY (Irving Place and 14th St.), 'WAY DOWN EAST 19th Week—150 to 157 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (126-132 East 14th St.), THE BOWERY BURLESQUERS.
STAR (Broadway and 13th St.), ACROSS THE PACIFIC.
GERMANIA (147 East 8th St.), SEASON OF OPERA IN GERMAN.
LONDON (225-227 Bowery), THE LONDON BELLES.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA
MINER'S (165-169 Bowery), THE AUSTRALIAN BURLESQUERS.
THALIA (46-48 Bowery), THE HEBREW DRAMA.
WINDSOR (45-47 Bowery), THE HEBREW DRAMA
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), BOSTON SYMPHONY ORCHESTRA.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (380-382 Adams St.), VAUDEVILLE
NOVELTY (Driggs Ave. and South 4th St.), VAUDEVILLE.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), MATTHEWS AND BULGER IN BY THE SAD SEA WAVES.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), THE GRASSHOPPER BURLESQUERS.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.) TIM MURPHY IN THE CARPETBAGGER—16 plus 1 to 8 Times.
STAR (93-95 Jay St., nr. Fulton St.), VAUDEVILLE.
EMPIRE (171-175 South 6th St.), THE TWENTIETH CENTURY MAIDS.
COLUMBIA (Washington, Tillary and Adams Sts.), FRANK DANIELS IN THE ARCADE.
GAYETY (Broadway and Middleton St.), SHENANDOAH.
LYCEUM (Montrose Ave. and Leonard St.), LEAH THE FORSAKEN.
BIJOU (Smith and Livingston Sts.), WILLIAMS AND WALKER IN THE POLICY PLAYERS.
MONTAUK (585-587 Fulton St.) MRS. AND MR. W. H. KENDAL IN THE ELDER MISS BLOSSOM.
MUSIC HALL (Fulton St and Alabama Ave. VAUDEVILLE
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Fifth Avenue—Oliver Goldsmith.

Comedy in three acts by Augustus Thomas. Produced March 19.

Mr. Boswell	Beaumont Smith
Mr. Featherstone	Edward Dodge
Roger	Walter Clews
Catherine Horneck	Ellen Mortimer
Mrs. Featherstone	Jeffreys Lewis
Mary Horneck	Florence Rockwell
Edmund Burke	Walter Hale
Dr. Samuel Johnson	H. A. Weaver, Sr.
David Garrick	Henry E. Dixey
Captain Horneck	Clifford Leigh
Mr. Kenrick	Ogden Stevens
Oliver Goldsmith	Stuart Robson
Property Man	Charles Lemmert
Leader of Orchestra	F. C. Gordon
Prompter	Martin Sounds
Mr. Coleman	Joseph P. Winter
Tony Lumpkin	O. E. Hallam
Mr. Drummond	Bert Washburn
Little Annie	Ricca Scott
Little Mary	Monica Harris
Mrs. Higgins	Bessie Scott
Mr. Twitch	Henry E. Dixey
Mr. Flannigan	James Grant
Biff	Charles E. Long

Stuart Robson is on Broadway for the second time this season. In September, at Wallack's, a botched play and an uncongenial role caused him to score a dire failure in The Gadfly. Last evening, at the Fifth Avenue, he made his reappearance before a crowded house in a play that has received the stamp of success on the road—Augustus Thomas's three-act comedy, Oliver Goldsmith.

The mere mention of Goldsmith arouses in the mind of the student of literature and the drama many delightful visions, not only of the whimsical Noll himself, but of his associates, Dr. Johnson, David Garrick, Edmund Burke, James Boswell and the rest. All these cherished figures are made to live again in Mr. Thomas's play, that is semi-historical in story. The first act occurs at the house of Mr. Featherstone at Blackheath, where the principal characters meet to hear some of Goldsmith's verses read. There are the witty Dr. Johnson and the ubiquitous Boswell; the brilliant Edmund Burke; the dashing Garrick; Mr. Kenrick, the virulent critic; Mr. Featherstone and his actress wife, and Captain Horneck and his sisters, Catherine and Mary. Poor absent-minded Noll blunders in and mistakes the house for a tavern, and there is much fun at his expense before he is undeceived. It was this incident—"the mistakes of a night"—that Goldsmith used in She Stoops to Conquer. In this act we learn that Goldsmith is in love with Mary Horneck and that Kenrick, his enemy, is also a suitor for her hand and threatens, if she will not marry him, to blacken the name of her dead father. The second act takes place on the stage of the Covent Garden Theatre, during a rehearsal of She Stoops to Conquer. Kenrick has tried to prevent the production of the play, but is defeated by Dr. Johnson and Garrick. In a venomous article Kenrick has attacked Goldsmith and referred to his relations with Mary Horneck. Playwright and critic meet in the theatre, and Goldsmith avenges the insult by breaking a cane over Kenrick's head.

In the last act Goldsmith is found in his squalid attic in Pinch Lane, beset by bailiffs, but as happy and care-free as ever. Mary has become betrothed to Kenrick, and to save her sister Catherine Horneck claims that Mary has previously married Goldsmith. Kenrick thereupon challenges Goldsmith, who accepts but cannot leave his attic because of the bailiffs. Mary and Catherine come to the attic and Catherine begs Goldsmith to confirm her statement that he and Mary are wed. With much hesitation the awkward Noll tells Mary that he loves her deeply, and learns that his love is reciprocated. To add to his happiness Garrick enters with a £60 payment on a play Goldsmith is to write for him, whereupon the poet invites all his friends to breakfast.

The merits of the play are found chiefly in the excellence with which its historical characters are drawn. Mr Thomas has shown all the sides of Goldsmith's odd nature, and has been equally faithful in picturing the other figures in the story. As a sketch of Goldsmith and his time, the play is a very interesting and successful effort. Dramatically it is not so satisfactory. The main theme, the love of Goldsmith for Mary Horneck, is a pretty one, yet it is not brought forward strongly enough to excite interest. The encounter between Goldsmith and Kenrick in the second act, and the love scene in the third, are the most effective episodes. Much of the material has no direct bearing on the motive, and in fact the play is a grouping of incidents, mostly historical, about a slender plot. The dialogue, as might be expected, is excellently written throughout. Many of the speeches will be recognized by the reader of Boswell. The locale of the second act is happily chosen, as the sight of the stage and inner workings of a theatre are always relished by an audience.

Mr. Robson does one of his best pieces of acting as Oliver Goldsmith. Singularly well fitted physically for the part, he also grasped admirably its mental attributes and personal peculiarities, and gave a study of the eccentric genius that accorded perfectly with accepted notions.

Henry E. Dixey played David Garrick with sprightly grace, debonair manners, and comedy touches of the higher sort. In the third act he impersonated a low comedy bailiff, and in this was equally satisfactory. A delightful picture of Dr. Johnson was given by that capital old actor, H. A. Weaver, Sr., whose performance was one of the most artistic of the evening. Walter Hale was attractive in manner and bearing as Edmund Burke. The Boswell of Beaumont Smith, the Mr. Featherstone of Edward Dodge, the Mr. Coleman of Joseph P. Winter, and the Captain Horneck of Clifford Leigh were all acceptable portrayals. As the disagreeable Kenrick, Ogden Stevens was rather disappointing, and drawled his lines amazingly. Bert Washburn was amusing as a man who was paid to laugh.

Florence Rockwell possesses personal charm and a technical skill. Her Mary Horneck was sweet to look upon and charmingly acted. Jeffreys Lewis made a handsome and capable Mrs. Featherstone, and Ellen Mortimer a winsome and effective Catherine Horneck. Bessie Harris, Ricca Scott, Monica Harris, Martin Sounds, C. F. Gordon, Charles Lemmert, and O. E. Hallam handled minor roles pleasingly.

The scenery was in excellent taste, and the stage-management satisfactory.

Casino—The Casino Girl.

Musical comedy in three acts. Book by Harry B. Smith. Music by Will Marion Cook and Harry T. MacConnell. Produced March 19.

The Khedive of Egypt	Sam Bernard
Fromage	Albert Hart
Potage	Louis Wesley
Reuben Bey	George A. Schiller
Roquefort	J. A. Furey
Caviare	James McQuaid
Laura Lee	Mabelle Gilman
Mrs. H. Malaprop Rocks	Carrie E. Perkins
Roxy Rocks	Ella Snyder
Lotta Rocks	Irene Bentley
Carrie Rocks	Mayme Gehrue
Miss Broadway	Susie Drake
Miss Bunker	Geraldine Fair
Miss Chestnut	Elizabeth Ryker
Miss Bridge	Louise Lloyd
Miss Capital	Jessie Wood
Miss Wabash	Clara Selten
Miss Foote	Emma Lenox
Miss Pilsner	Eleanor Burns
Hassan	Goldie Mohr
Zuleika	Katherine Bartlett
Fatima	Lotta Faust
Laila Rookh	Jessie Jordan
Zobeide	Adelaide Phillips
Amina	Blanche Cramer
Odaliska	Vina Snyder
Percy Harold Ethelbert Frederick Cholmondeley	Virginia Earle

A crowded house greeted The Casino Girl at the Casino last night. The book of this new musical comedy is by Harry B. Smith, and the music by Will Marion Cook and Harry T. MacConnell.

The slight plot concerns the love affair of Laura Lee, a Casino girl, who while playing in London has been attended by a young physician, Percy Harold Ethelbert Frederick Cholmondeley, seventh son of the Earl of Doughmore. So infatuated is Percy that his father ships him off to Egypt, to get him out of reach of Laura's charms. But she, wearied by the adoration of variegated nobility, also seeks change of air, and opens a millinery shop in Cairo, where she meets Percy. The Khedive undertakes to appropriate Laura for his harem, and Percy is victimized by two atrocious crooks, Fromage and Potage, all in approved comic opera fashion, and that is about all, except that everything ends in delightful style, and Laura and Percy are to be married.

The book is not a scintillating corollary of brilliants. Some of the lines are amusing, some of the lyrics are neat, but more suggest the need of the fixing up that always comes to the aid of Casino productions, and usually eventuates gloriously. They, no doubt, will be repaired. The music is of fair quality, with much familiarness and a superfluity of brass, but generally lively and always tuneful.

Virginia Earle as Percy Harold, etc., made a very large hit, proving one of the most captivating "principal boys" imaginable. Her acting, as well as her singing and dancing, were as ever graceful, dainty and charming. Mabelle Gilman made a sweet, tuneful, pretty Laura, Carrie E. Perkins was admirable as a Mrs. Malaprop up to date, and Ella Snyder, Irene Bentley, and Mayme Gehrue were bewitching as her daughters.

Sam Bernard endowed the Khedive with his inevitable Dutch dialect, and was amusing in his equally inevitable way. George A. Schiller dispensed much good humor as a slave trader, Albert Hart and Louis Wesley were highly grotesque and pliable as the terrible crooks, and the other parts were played well enough.

The chorus displayed uncommon good looks, good voices and great vivacity. The costumes and scenery were gorgeously beautiful beyond words to tell, and the stage-management was admirable. When the customary Casino readjustment gets in its work, The Casino Girl should prove attractive for a long time.

Irving Place—Der Goldene Kasig.

Play in four acts by Felix Philippi. Produced March 12.

Die Herzogin	Wilhelmine Schluter
Herzog Oscar	Carl Bender
Prinz Arthur	Julius Strohl
Graf Gregore di Madrescu	Jacques Horwitz
Kammerherr von Ladus	George Le Bret
Andreas Gerberding	August Meyer-Eigen
Eva	Ada Merito
Erster Kammerdiener	Heinrich Heber
Zweiter Kammerdiener	Jacques Lurian

Wilhelmine Schlütter is very popular with the patrons of the Irving Place Theatre, and her friends were out in force on March 12, when there was a benefit for her. There were quantities of flowers, and Director Conried himself handed to Frau Schlütter a wreath of laurel.

The play chosen for the occasion was a new modern drama by Felix Philippi, Der Goldene Kasig (The Gilded Cage). Like most of this author's plays, this one, too, is overburdened with uninteresting dialogue. It was a happy choice, however, for it permitted Frau Schlütter to be cast for a part well suited to her, a part very like that of the mother in Catherine.

Briefly told, the story is that of two brothers, Oscar and Arthur. Oscar, the elder brother, reigning over a small dukedom, is jeopardized in power by the growth of the popular party, whose leader is Gerberding, for whom he cherishes bitter resentment.

Gerberding has a daughter, Eva, and she loves, and is loved by, the younger brother, Arthur. Hopeless of the outcome, Arthur is about to accept the proferred throne in some distant Slavic land, when the tact and sweetness of the duchess smooths all the troubled waters. Arthur marries Eva, and Oscar is reconciled to his political opponent.

The play was capably enacted for the first three nights of the week to good business.

DES MEERES UND DER LIEBE WELLEN.

Tragedy in five acts by Grillparzer. Produced March 15.

Hero	Ada Merito
Der Oberpriester	Carl Bender
Leander	Carl Wagner
Naukleros	Gustav Olmar
Janthe	Frida Brandt
Der Huter des Tempels	Semmy Hermann
Hero's Vater	Heinrich Heber
Hero's Mutter	Helene Collmer

The production of one of the play of Austria's classic dramatist, Grillparzer, is an uncommon event to-day, and therefore a certain interest attended the revival at the Irving Place Theatre on March 15 of this five-act tragedy, Des Meeres und Der Liebe Wellen, or Hero und Leander.

The author's mingling of the romantic element with the Greek subject matter has never been considered wholly successful. Indeed, it would almost seem that this failure were due to the poverty of the dialogue. The play is in blank verse, and while the action moves along in stately measure, and there are several stirring situations, the words rarely rise above the ordinary.

It has been said that it is the playing of the part of Hero that makes or mars any production of this drama. Conceived in a spirit of traditional reserve relating to things Grecian, Hero is a failure; but imbued with the hopes, fears, yearning and inspiration of the flesh and the blood, Hero is applauded. It is here that Grillparzer's version departs from the accepted priestess of the temple of Aphrodite, for he fills her being with some of the fire of his own Viennese countrywomen. It is because of a misconstruction of this quality that many an actress has failed in the part. And because of her insistence upon this quality, Ada Merito was wholly agreeable as Hero. In the great third act her transition from the lovelorn girl to the conscience stricken priestess was finely carried out. Her rendition of the farewell scene was charming.

Carl Wagner's Leander, the Greek Romeo, was a trifle too immobile in repose, or rather too much stress was laid upon the impassioned speeches, perhaps more the fault of author than of player.

Carl Bender, as the priest, was not as impressive as his measured declamation might have helped him to be.

The play was admirably staged, and was given for the rest of the week.

Koster and Bial's—The Regatta Girl.

Musical burletta in two acts, adapted by Clay M. Greene from a comedy by J. Cheever Goodwin and Charles Bradley. Music by Harry McLellan. Given in conjunction with Progress, a ballet by Luigi Manzotti, with music by Romualdo Marenco and John J. Braham. Produced March 14.

Count Brioque D'Or	William T. Terriss
McManus O'Kimberly	Eddie Girard
Charles Beresford	Albert Parr
Frascati Fauxpas	Giovanni Perugini
Inspector Short	Alexander Clarke
Lord Harwood	Jennie Yeamans
Modus	Henry Leoni
Dick Beamish	Stephen Maley
Reggie Squires	Margaret Macdonald
Bertie Dunlop	Blanche Sherwood
La Duchesse des Effets-Verts	Attalie Claire
Marjorie	Ethel Jackson
Matilda	Amelia Summerville
Lady Payston	Laura Joyce Bell
Tillie	Olive Ulrich
Lola	Leonore Harris

The postponed production of The Regatta Girl and the ballet Progress took place at Koster and Bial's on Wednesday evening last. The house was packed to suffocation, and expectation was on tiptoe regarding the new entertainment, which was counted on to drag the old house out of the slough of despond, and place it once more upon a firm footing.

The plain truth about The Regatta Girl is that it is about the most stupidly dreary affair seen in New York this season. There were several pretty musical numbers, but the dialogue is a meaningless jumble of incoherent nothings, with which a competent cast struggled vainly but heroically. Everything that could be done in the way of scenery, costumes, lights and crowds of girls, was done, and it is too bad that they were all wasted. The plot of The Regatta Girl is more or less melodramatic. There is the usual hero, who is entered for the race for the diamond sculls at the Henley regatta. He is drugged by the villain and villainess, and at the proper moment his "best girl" declares that she will take his place and win the race. She wins hands down, of course, and everybody is happy. The only big laugh at the opening performance was secured by the Regatta Girl's competitor in the race. He ran his boat against one of the pillars of the stone bridge crossing the Thames, came to a sudden stop, and, without a moment's hesitation, jumped out of the boat and walked the rest of the distance, sinking into the Thames water only up to his knees.

The opening scene, representing Kensington Gardens, London, is really beautiful, and reflects great credit upon Gates and Morange, who painted it, as well as the rest of the scenery of the production. A very tame burlesque on Sapho was introduced by Attalie Claire and Giovanni Perugini during the first act. The hits of the evening were scored by Ethel Jackson as the Regatta Girl and Amelia Summerville as an overgrown child. Miss Jackson sang her songs very sweetly, and Miss Summerville put an amount of dash and vim into her work which made her part stand out distinctly. Attalie Claire made no particular impression. William T. Terriss did his best with a very doughy part. Alexander Clarke spoke his lines with a distinctness that only served to emphasize their pointlessness. Jennie Yeamans looked very natty in her yachting suit and sang a song very neatly. Albert Parr, who joined the cast on very short notice, was quite acceptable. Eddie Girard introduced his monkey-business from Natural Gas and tried to liven up his part as well as he could. Giovanni Perugini displayed an excellent dialect as the ballet master. Stephen Maley fell downstairs very cleverly. Laura Joyce Bell was lively and kittenish, and she and Girard were encored for a song and dance at the end of the second act. The rest of the cast did what they had to do in a satisfactory manner.

Some of the songs are catchy and the music is tuneful throughout. There is only one song, however, that is likely to be whistled.

It is a pleasure to take up the task of reviewing the ballet Progress, which followed The Regatta Girl. It is a sumptuous production and did much to remove the bad impression made by the burletta. The plot deals with the triumph of Progress over Ignorance. Progress is shown in the first scene in a contest with Ignorance. She banishes him, and, though he pops up again from time to time, he is finally downed for good in the last scene. The second scene shows the interior of the Palace of Progress, and it is superb in every way. A flight of steps the full width of the stage leads from the middle of the stage to the flies. Groups of girls picturesquely attired fill the entire space, and during the dance they change their positions frequently, making a very pretty background for the active damsels who pirouette gaily near the footlights. The last scene shows Greytown, Nicaragua, on a festal day, on which the opening of the canal is celebrated. The whole stage is used for this scene, and the ballet is even more elaborate than the preceding one. The stage is filled with swiftly moving figures in a great variety of costumes, and the groupings, marches, and dances are really marvels of the ballet master's art. Credit for this is due Vincenzo Romeo, under whose direction the ballet was produced. The principal dancers are Mlle. Leontine and Signorina Chitten. They performed some extremely graceful evolutions and were rewarded with liberal applause. M. Arnold Kiralfy also contributed an eccentric dance, which met with favor. Signorina Angele Pessioni impersonated Progress, Signor Vincenzo Romeo as Ignorance, and Ella Rice, Jennie Cassie, Marguerite Mullen, and Signorina Cara appeared respectively as a Turk, a Chinaman, a Mexican, and a slave with great success. The music of the ballet was excellent and was splendidly played by the enlarged orchestra.

When The Regatta Girl has been entirely rewritten and condensed, the big double bill ought to prove a powerful magnet for those who are fond of spectacular entertainments. It is safe to say that Manager Salisbury will see that whatever improvements are needed will be made, and that Koster and Bial's will have an attraction worthy of the house founded by John Koster and Albert Bial.

Star—Across the Pacific.

Melodrama in four acts by Charles E. Blaney and J. J. McClosky. Produced March 19.

Joe Lanier	Howard Hall
Willie Live	Harry Clay Blaney
Bud Stanton	Robert Gaillard
Sam Drysdale	Everett King
Mike Flannigan	W. H. Gough
General Lawton	O'Kane Hillis
Quong Hung	Johnnie Williams
Officer Flotz	Frank Sanford
Agromonta	John Carlyle
Wilson	George W. Thomas
Bill	Frank Edwards
Private Griggs	H. W. Humphreys
Lieutenant Peck	M. C. Reynolds
Elsie Escott	Pearl Seward
Nellie Hazelton	Helen Byron
Weiner	Lottie Hyde
Little Yit Sing	Viola Vanderhoof
Mary	Cora Denton

At the Star Theatre last evening a large and uproarious audience welcomed the first local presentation of Across the Pacific, a four-act melodrama by Charles E. Blaney and J. J. McClosky.

The play opens in Montana, where Joe Lanier, a prosperous miner, has fallen in love with Elsie Escott, his ward, confided to his care long since by a dying mother. The happy home is visited by Bud Stanton, a very bad man, who fascinates the girl, and by Sam Drysdale, likewise bad, who vows that a fortune awaits Elsie in the East. Elsie is minded to elope with Bud, but overhears a conversation between him and Nellie Hazelton, whom he has wronged. Nellie is importunate and Bud strikes her. Elsie decides to stay at home. Bud gets out to avoid lynching. Sam now contrives to enlist Joe as captain in a Montana regiment, and the scene changes to San Francisco on the eve of the regiment's departure for the Philippines.

Elsie, realizing at length her true love for Joe, has followed him, and so have the bad men, who lure her to an opium den. Sam has a wallet with much money in it, and Bud, knowing this, lets him smoke away into an opium stupor. Joe appears and Nellie makes violent love to him, in hope to worry Elsie, who looks on unknown to Joe. Bud rushes in with the wallet he has stolen from the sleeping Sam. Nellie attempts to stop him. He shoots her and leaps out of a window. Sam staggers out and accuses Joe of the theft, but Nellie vindicates the hero and names Bud as the culprit. A dock is next shown, whence the transport is about to sail. A lieutenant loses a wallet, which is picked up by Willie Live, a reporter. Bud comes along disguised and bearing papers of enlistment under name of Walter Warren. The reporter steals the papers. Bud gives him Sam's wallet to hand to Joe, with a request to deliver it to some one at Manila. Willie Live mixes the wallets and passes the other one to Joe. Then Willie secures soldier clothes for Elsie so that she may go to war with Joe, and gives her the Walter Warren papers.

Fancying that Joe has Sam's wallet, Bud and Sam appear and accuse him. He is searched, but the wallet he carries is not the same. Then they vow that Joe is taking a woman in soldier clothes with the regiment, for they have recognized Elsie. The girl promptly goes through a lightning drill and produces the Warren papers. The villains are stumped and Bud is led away by a policeman.

Affairs switch to the Philippines, where Bud turns up as a captain and Sam as a Red Cross surgeon, though how they ever got away from the San Francisco police is a mystery. They plot to have Joe Lanier and a handful of men gobbled up by some 3,000 Filipinos, but the game is discovered and Elsie bears to her lover a warning message. There is a lively fight at a blockhouse with a real Gatling gun in action, the bad men are killed off and the lovers are united.

The play hits the popular price target accurately. It pretends to do no more, and therefore its many inconsistencies and absurdities may be condoned. It pleased the Star's patrons, and it is their class—a big class—to which it appeals. The writing is well enough of the sort, the situations are good if not always new, and there are plenty of thrills, surprises, alarums and excursions. Some of the present weak spots might easily be cured, notably the comedy ending of the first scene of the last act, which provides a decided slump after the strong volunteering episode which should close the scene

Howard Hall caught he proper melodramatic spirit for Joe, and played with force and grace. Everett King gave a remarkable sketch of an opium fiend. His scene in the second act, when the wretch struggles to throw off the spell of the drug, was so terribly realistic that it sent a shiver of horror through the house. It was good acting and won hearty recognition. Robert Gaillard was a capital villain, Harry Clay Blaney was happily cast as the reporter, and there were first-rate sketches by John Carlyle, O'Kane Hillis, Johnnie Williams, W. H. Gough, and Frank Sanford. The Broadway Four—George W. Thomas, Frank Edwards, H. W. Humphreys, and M. C. Reynolds—sang unusually well and played parts with good effect.

Pearl Seward was pleasing as the heroine, Helen Byron was comely and dashing as Nellie, Lottie Hyde was a vivacious soubrette, and the lesser roles were well played.

The scenery was elaborate and handsome.

Murray Hill—As You Like It.

For the first time in its history the Henry V. Donnelly Stock company appeared last evening in a Shakespearean play. The venture was one of considerable importance to the players and to the management, and in reviewing the performance of As You Like It, it is no more than just to say at the outset that the experiment was in every way as successful as might reasonably have been expected. The audiences at both performances yesterday were large and appreciative, and the indications are that the week will prove an unusually profitable one.

Bijou Fernandez, on whose account the production was made, had never before appeared as Rosalind in this city, although at Larchmont last Summer she essayed the role with considerable success. Her work last evening was in many respects commendable. She was in appearance an attractive Rosalind, and her manner, and bearing were at all times graceful. On the other hand, she read her lines unevenly, sometimes falling to the commonplace in speeches that demand the utmost richness of elocution. Nor did she evenly maintain the semblance of gentle breeding that must surround Rosalind. Particularly in the first forest scene in this refinement necessary, and at this point Miss Fer-

nandes made the role almost boydenish. Her errors were doubtless born of a desire to be natural, and none of them was so grave that it may not be easily corrected.

Ralph Stuart, the Orlando, gave a creditable performance. He wore the doublet and hose with grace and ease, considering the style of attire that he is accustomed to in his usual roles. His gestures were somewhat constrained, however, and he often lost effects in the delivery of the closing words of his speeches, but in the circumstances his impersonation was worthy of praise. Thomas L. Coleman played Jaques in a delighting fashion. His elocution was uncommonly good, and his dignity of bearing and ease of gesture were notable. William Redmund, as the Banished Duke, was not so convincing as his former portrayals might lead one to expect of him. Walter Allen was an admirable Touchstone, though somewhat over-given to rapid and therefore indistinct speech. Charles D. Waldron acted Oliver acceptably, Edwin Nicander was a fair Le Beau, and A. R. Gillam played Adam very satisfactorily. The other men in the cast ranged from mediocrity down.

Georgia Welles, as Celia, could scarcely have improved upon her impersonation of that oft-slighted character. Her elocution was intelligent, her manner always graceful, and the general tone of her portrayal in accord with the feeling of the play. Sally Williams was a capital Audrey, and Irene Jordan acted Phœbe very nicely indeed. The costumes were accurate and handsome, and the scenery was in excellent taste. Next week, Squire Kate.

Wallack's—The Profligate.

Olga Nethersole produced Arthur W. Pinero's drama, The Profligate, at Wallack's on Saturday evening for the first time at a down town theatre. Last season Miss Nethersole was seen in the play at the Harlem Opera House. The Profligate is by no means Pinero's best work, its sombre story being told in less brilliant style than are this author's other works. The first two acts are rather prosy and tedious, but the third and fourth are of intense dramatic strength.

The role of Leslie hardly suits Miss Nethersole. So long an interpreter of erring women, she does not realize fully the character of the young and innocent wife. Her emotional powers found scope in the third act, though here, as elsewhere, her mannerisms were too noticeable.

John Glendinning put much force and sincerity into the part of the upright, Puritanical Scotch lawyer, Murray. Hamilton Revelle was satisfactory as Dunstan Renshaw, the profligate. Mrs. John Glendinning was capital as Mrs. Stonehay. Louise Mackintosh acted Irene pleasingly. Fred Thorne made the mistake of playing Lord Dangars, a polished rake, as a comedy character. Nellie Thorne was disappointing as Janet Preece, the wronged girl.

Fourteenth Street—The Great Ruby.

The Great Ruby, the melodrama which was so elaborately produced at Daly's last season, was revived last evening at the Fourteenth Street with a new cast and the original scenery. It is needless to say that the house was packed to suffocation and that the audience expressed approval in no uncertain way of the many stirring scenes of the strong play.

Rose Coghlan appeared in the role of Lady Garnett, originated in this country by Ada Rehan. Miss Coghlan scored a complete success and lent a dignity and strength to the character that was very impressive. Minnie Seligman had a congenial role as the Countess Mirtza, and shared the honors with Miss Coghlan. She has never been more happily cast, and she made the most of her great opportunities. Cuyler Hastings as Prince Kassim, John T. Sullivan as Jim Brett, the detective; Louis Massen as Sir John Garnett, and Robert Rogers as Lord Montyghal, Annie Buckley as Louisa Jutt, and William Hazleties as Marsh Longman helped materially to make the new production a success. Charlotte Dean was also interesting and played cleverly.

The scenery and effects were superb and the stage-management left nothing to be desired.

American—Patience.

Gilbert and Sullivan's most tuneful operetta, Patience, is the attraction this week at the American Theatre. The ever-excellent company does full justice to the book and score, and the management, on its side, mounts the piece in an effective manner.

D. Eloise Morgan in the title-role last night sang and acted charmingly. Frank Moulan, as Bunthorne, was thoroughly in the part and won his usual large share of applause. Rhys Thomas was satisfactory as Grosvenor, Reginald Roberts was an excellent Lieutenant, and Louis Casavant was altogether delightful as the Colonel.

Gertrude Quinlan acted and sang the role of Lady Angela with her customary high spirit, and Belle D'Arcy, Florence De Luce and Carrie Godfrey were most acceptable in the other roles. Next week, The Bohemian Girl.

Third Avenue—The Queen of Chinatown.

William T. Keogh's production of The Queen of Chinatown is this week's bill at the Third Avenue Theatre, and last evening it drew a large and demonstrative audience to that playhouse. Particularly worthy of praise was the work of Will S. Harkins as Lieutenant Hildreth, Logan Paul as Hop Lee, J. E. Miltern as Danny Driscol, Gussie Selden as Francis Parker, Anna Wilkes as Columbia, Sadie Connelly as Mrs. Huffnagle, and Lucille Loring as Mary Hildreth. The mounting was elaborate and the stage-management excellent Next week, Ten Ton Door.

Metropolis—In Old Kentucky.

That the popularity of In Old Kentucky is still undiminished was shown by the large audience which greeted its production at the Metropolis Theatre last night. Laura Burt as Madge was as effective as ever, and George R. Caine, Pierce Kingsley, Frank Dayton, H. B. Bradley, Charles K. French, and Charlotte Winnett of the supporting company were applauded for their work.

At Other Playhouses.

MANHATTAN.—Anna Held celebrated last evening the one hundred and fiftieth performance of Papa's Wife, souvenirs being distributed.

HERALD SQUARE.—The last week of Naughty Anthony and Madame Butterfly has begun. Mary Sanders in Little Nell and the Marchioness next week.

NEW YORK.—Broadway to Tokio continues on its glittering way.

BIJOU.—The Japanese players remain for a second week.

ACADEMY.—'Way Down East still attracts, and efforts are being made to secure indefinite time for it.

DALY'S.—The Interrupted Honeymoon is announced for production this (Tuesday) evening by the stock company, succeeding The Ambassador.

CRITERION.—James K. Hackett has scored a success in The Pride of Jennico.

GARRICK.—William Gillette continues in Sherlock Holmes.

GARDEN.—Hearts are Trumps is the bill.

MADISON SQUARE.—Coralie and Company, Dressmakers, will move out on Saturday. Twelve Months Later is underlined.

LYCEUM.—My Daughter-in-Law remains.

VICTORIA.—Mam'selle 'Awkins is in its last weeks here. The Rays in A Hot Old Time follow on April 2.

EMPIRE.—The stock company appear in Brother Officers.

KNICKERBOCKER.—Sir Henry Irving, Ellen Terry, and the London Lyceum Theatre company are announced to appear this (Tuesday) evening in Robespierre; Wednesday, Thursday and Friday, The Merchant of Venice; Saturday matinee, The Amber Heart and Waterloo; Saturday evening, Nance Oldfield and The Bells. E. H. Sothern, in The Sunken Bell, next week.

GRAND OPERA HOUSE.—May Irwin and her company were greeted by a large audience at this house last night in Sister Mary, which deservedly promises to play to large business during the week.

BROOKLYN AMUSEMENTS.

SATURDAY, March 17.

Lent and the unseasonable weather combined to bring the general attendance down to a low average, though the features offered were all of good quality.

The Montauk presented The Surprises of Love, which is followed by Mr. and Mrs. Kendall in The Elder Miss Blossom.

De Wolf Hopper was cordially welcomed in The Charlatan at the Columbia, where one of the most attractive features of its revival proved to be the clever work of Mr. Hopper's new soubrette, Jessie Mackaye, a talented girl whose future appears roseate. Frank Daniels in The Ameer is the underline.

After a week of varied repertoire in German by a section of the Conried stock company from the Irving Place Theatre, the Amphion offers Tim Murphy in The Carpetbagger.

The Grand Opera House resounded to the bustle of Shenandoah, the battle scene of which was particularly well staged. Manager Lewis Parker succeeds it with Mathews and Bulger in By the Sad Sea Waves.

Across the Pacific hit the bull's eye of popular favor at the Bijou, where Manager Harry C. Kennedy has another irresistible card in Williams and Walker and The Policy Players.

The Gayety enjoyed a large share of favor through the medium of The King of the Opium Ring, which Manager Benbett Wilson repiaces with Shenandoah.

At Hyde and Behman's the honors went to Ezra Kendall, who as usual left his hearers hungering for more of that inimitable chatter in the compiling and delivery of which he is without a rival. Clifford and Huth's turn had an agreeable infusion of novelty in a dissertation by Maud Huth on the nothingness of the desire to pose as a star in a worn-out farce-comedy. Charles Grapewin and Anna Chance caught numerous laughs in Above the Limit, while Waterbury Brothers and Tenney and the Three Polos repeated their usual success in the notable acts with which they are identified. Others in the bill were Mr. and Mrs. Charles T. Ellis, Madge Fox, and McCabe. Sabine and Vera. Manager Henry W. Behman's next headliners are Cora Tanner and Barry and Felix.

Michael Strogoff is shelved at the Lyceum for Leah the Forsaken.

The Novelty had Paul Gilmore in a condensed version of The Three Musketeers, Sager Midgely and Gertie Carlisle, Carrington, Holland and Galpin, Jessie Millar, Jack Norworth and Louis Dresser, with Wormwood's dog and monkey circus. At the Brooklyn Music Hall vaudeville was put aside for the moment and the sensational drama of Side Tracked given in its stead.

At the so-called "stag" houses, the Broadway Burlesquers were in the lead at the Star, with the Merry Maidens a good second over at the Unique, while Clark Brothers' Royal Burlesquers proved their merit in the Empire.

Emma Calvé sang Marguerite in Faust at the Academy of Music on Monday night before an audience which, though enthusiastic, was not half the size that the excellence of the event deserved.—Otto Huber, the millionaire brewer, who is interested with Percy G. Williams in the direction of the Brooklyn Music Hall, Novelty Theatre and the new Orpheum, now building, is reported to be at the point of death at the Hotel Margaret, where he has been ill the past three weeks.—William T. Grover has donated the use of the Montauk Theatre on Friday afternoon, March 30, for a benefit in aid of the Actors' Fund, which promises to be an exceptionally successful one in features of acknowledged strength.

SCHENCK COOPER.

SAID TO THE MIRROR.

LAVINIA SHANNON: "Kindly correct the statement that Lucille La Verne played the leading part in Alabama with the Grand Opera House Stock company, Indianapolis, week of Feb. 26. I am the leading woman of the company and always play the leading parts."

HELEN GILMORE: "Helen Gilmore is programmed in A Lion's Heart with Carl A. Haswin. I was not aware that there were two Helen Gilmores. I have been with Hanlon's Superba all this season."

CORNEAUX BEHENNA: "Kindly state that I am sole proprietor and manager of the International Grand Operatic and Concert company, Signor A. Montegriffo having relinquished, to me, on Feb. 21, 1900, in writing, all interest in the company and its affairs."

MUSIC NOTES.

Rudolph Aronson has contracted in Europe for an American tour of Edouard Strauss and his Vienna orchestra, opening here about Oct. 15. More than one hundred concerts will be given in this country, Canada, and Cuba.

The repertoire of the Maurice Grau Opera company at the Metropolitan Opera House last week was as follows: Monday, The Flying Dutchman; Wednesday, Lohengrin; Thursday, Das Rheingold; Friday, Fidelio; Saturday, Faust, and The Barber of Seville.

Mary Helen Howe sang at the White House last Tuesday at Mrs. McKinley's invitation. Miss Howe was accompanied by her mother, Mrs. Frank T. Howe, and Angelo C. Fronani. The President and Mrs. McKinley complimented her and presented her with a magnificent bouquet from the White House conservatory.

Catherine Churchill made her local debut at a piano recital at Mendelssohn Hall on March 14.

Marcella Sembrich gave a song recital, before a very large audience, at Carnegie Hall on March 13.

Alexander Lambert gave an interesting concert at the New York College of Music on March 15, with Rosa Olitzka, M. de Nevers, Louis Saar, Howard Brockway, and David Mannes as soloists.

Josef Weiss' fifth piano recital was given on March 15 at Knabe Hall.

A division of the Castle Square Opera company will play a short season about the last of April at the Grand, in Cincinnati.

ENGAGEMENTS.

Florence Eldridge, one of the recent graduates of Eliza Warren's Cleveland, O., School of Acting, to play the leading heavy role in The Grip of Steel company.

William Owen and John J. Pierson, with Daniel Frohman.

Virginia Russell, for The Stowaway.

George S. Fell, late of The Royal Box, for David Harum.

John Mason, Edward J. Morgan, William F. Courtenay, Mr. and Mrs. Charles Walcot, Hilda Spong, Elizabeth Tyree, Rhoda Cameron, and Mrs. Thomas Whiffen, re-engaged for next season with Daniel Frohman's Stock company.

For next season with Al. G. Field's Minstrels: Sheik Sin Harr's Mamelukes, Isol, Burt Cutler, Berry and Hughes, Doc Quigley, the Dewey Madrigal Quintette, the Faust Family, Welby, Pearl, Keys and Master Carroll, Eddie Doyle, Joe R. Rieder, Eddie Conard, and Dan Quinlan.

AMATEUR NOTES.

A kirmess and dramatic entertainment were given at the Waldorf-Astoria on March 14, in aid of the Society of Decorative Art. A scene from Rudyard Kipling's "Gadsby Stories" was successfully enacted by Evert Jansen Wendell, Evelyn Harris, Grace Dobson, and Louise Falconer.

The Merry Makers played Fennel and The Silver Shield last evening at Carnegie Lyceum, under direction of Amy Lionel, the casts including Joseph Hall, Heman Gerald, Royden Williamson, Jarvis Kelley, Harry Anderson, Carita Curtis, Katherine Heyman, Kate Brigham, and Jessie MacAdam.

FORREST BIRTHDAY CELEBRATION.

According to time honored custom the old players at the Edwin Forrest Home, near Philadelphia, celebrated on March 9 the birthday of their benefactor, as was noted in THE MIRROR last week. Upon the tomb of the great tragedian, in St. Paul's Churchyard, they laid their yearly offering of flowers; and some of them went to the house at Broad and Master Streets, formerly the home of Edwin Forrest, to witness the placing of a commemorative bronze tablet upon its walls. In the evening, at the Home, the old players enjoyed an entertainment, to which a number of their nearest friends were invited. The programme consisted of music and recitations provided by Rose Watkins, Anna Cowell, Kate Ludlow Littell, and Charles J. Fyffe, of the Home; Professor Fowler, of Holmesburg; Edward Fabiar, and Arthur Lewis Tubbs, of the Philadelphia *Evening Bulletin*. Mr. Tubbs read the following original poem, written for the occasion:

EDWIN FORREST.

(*Born March* 9, 1806; *died Dec.* 12, 1872.)

Long since upon his life the curtain fell.
For him the tragic play of life was done;
He heard no more the sound of prompter's bell—
His part was ended and his plaudits won.
But though he fills no more the mimic scene
With his majestic presence, there remains
A laurel wreath of mem'ry, ever green,
That Fame among her treasures fond retains.

He played a part of parts, for when at last
The moment of his final exit came,
And from the world's great theatre he passed,
The audience remembered still his name.
The scene may change, the curtain rise and fall,
The players speak their lines and then depart;
His form stands firm, revered among them all—
A great exponent of the actor's art.

We see him as Othello, jealous Moor,
In that superb emotion of despair;
With love for Desdemona, sweet and pure,
Changed into fury by Iago's snare.
And then Virginius, tender in his love
For fair Virginia, whom to save he slew;
Just in his rage, but gentle as a dove
With her who his parental kindness knew.

Coriolanus, of majestic mien,
Whose noble statue stands in yonder hall,
Is for a moment in our vision seen—
One of the grandest figures of them all.
By whom shall this procession, then, be led?
The answer comes in accents firm and clear:
"All these are parts I *play*," the actor said;
"These are the parts I *act*; but I *am* Lear!"

For it was tragedy he knew the best,
Upon the stage and in his life as well;
There came no precious boon of perfect rest
Until 'twas ended, and the curtain fell.
To-night, amid the scenes that once he knew,
We mark once more the day that he was born;
And wreathe a tribute, reverent and true,
Of tender thoughts, his mem'ry to adorn.

Yes, "all the world's a stage." We play our parts;
Some wear the mask of comedy awhile,
But there are tearful sighs and breaking hearts,
Oft-times, beneath the semblance of a smile.
O! may we each act faithfully and well
Our parts, that when the Master kindly calls,
We may be summoned evermore to dwell
In peace eternal—when the curtain falls.

THE SAPHO CASE.

Justice Fursman is expected to make public today (Tuesday) his decision as to whether Olga Nethersole shall be granted a trial by jury in the Sapho case.

Echoes of the local excitement about the play continued last week to be heard all over the land. Prominent women's clubs in Philadelphia appealed to the Mayor of that city to forbid Miss Nethersole's appearance there. The police of Kalamazoo, Mich., stopped a Sapho company's performance there, and defeated sundry later efforts to give the play. A large delegation of citizens of Kalamazoo followed the play to Battle Creek and saw the play in that town. Kansas City managers positively declined to book Sapho in their theatres. The play had a frosty reception, it is reported, in Baltimore, and two productions by stock companies in Philadelphia and St. Louis were made without objectionable features. The authorities at Flint, Mich., declined to permit a presentation of the play there. Recorder Broyles, of Atlanta, and the Philadelphia Grand Jury decided that the book, "Sapho," is not immoral. Two Chicago girls were sent to the House of Correction in that city for stealing copies of the book.

OBITUARY.

Arline Zahner, a child actress of extraordinary charm and brilliant promise, died in this city on March 10, of paralysis of the heart, which followed an attack of scarlet fever. Little Arline was but four and a half years old, and had passed nearly all of her short life on the stage. She was the daughter of Mr. and Mrs. Henry Zahner (Minnie Boyd), late of Daniel Sully's company, and the niece of Joseph Zahner, who died a few weeks ago. As Flossie Van Buren in Mr. Sully's play, O'Brien, the Contractor, Arline was very successful indeed. She also played Susie in Lost in New York, and her last appearance was as Joseph, the child in Sapho. She played this role on the road for several weeks just before she was taken ill. The little girl was a wonderfully quick study, a child of sweet disposition, and she was greatly beloved by her associates in the profession. Mrs. Zahner will take the body of her daughter to Minneapolis, her home, where the interment will be made in the family plot.

Mrs. Mary Bobonon died of paralysis on March 18 at her home in this city. Born on Feb. 22, 1810, in New York, she early entered the employ of Richard Williams, a prominent costumer of the thirties. Later, opening her own establishment, she made costumes for the elder Wallack, P. T. Barnum, Laura Keene, any many more. As costumer for the old Winter Garden, she made the dresses for Edwin Booth's production there of Hamlet, and when this theatre was destroyed she entered the service of A. M. Palmer, remaining with him until 1883. Her last contract was the costuming of Esmeralda.

Dr. Frank H. Fisher, husband of Maud Lillian Berri, of the Castle Square Opera company, died at the Post-Graduate Hospital, in this city, on March 13, of appendicitis. Miss Berri was singing at the Studebaker Theatre, in Chicago, when her husband was taken ill and reached his bedside only the day before his death. Dr. Fisher and Miss Berri had been married seven years. Miss Berri left on Thursday, with the remains, for her home in California. She will not resume her professional work for some time.

Lithgow James, a light opera baritone of prominence, died at Barnard Castle, England on Feb. 27, aged fifty-four years. He was of English birth, and his true name was Smith. A number of years ago he was a member of D'Oyly Carte's company, and after winning favor abroad, he toured America at the head of his own organization. He was at one time a member of Emma Abbott's company, and made his last appearance here about eighteen years ago.

Mrs. Emelia Esmann Dowling, sister of Harry Thomson Esmann, died at St. Joseph's Hospital, on March 16, aged thirty-three years. The funeral was held from her brother's residence, 208 Palmetto Street, Brooklyn, and interment was in the Lutheran Cemetery.

M. H. Haskell, manager of the Auditorium, Ashtabula, O., was found dead in the theatre March 10. Death resulted from heart failure. Mayor C. E. Richardson has assumed temporary management of the Auditorium for the remainder of the season.

Jules Adenis Colombeau has died in Paris France. He was the author of many plays familiar in France, and had written in collaboration with Massanet and Bizet.

Joseph Phillips died at a private hospital at Louisville, Ky., March 9. His body was shipped to Massachusetts for burial.

Lady John Scott Spottiswoode, composer of "Annie Laurie," died last week in London, England, aged ninety-one years.

Mrs. Leslie Edmunds (Nellie Carleton), died at the Roosevelt Hospital, in this city, on March 12, aged forty years.

Augustus Wright, owner of a Portland, Me., theatre, died in Boston, Mass., last week, of apoplexy.

GOSSIP OF THE TOWN.

Nellie Yale Nelson's impersonation of Mrs. Fairburn in The Carpetbagger at the Fourteenth Street Theatre was quite on a par with anything this talented actress has done in the past. The character is beautifully drawn, and would alone stamp Miss Nelson a sterling artiste. Miss Nelson had her first dramatic training as a member of the Amaranth Society, Brooklyn, with which organization she was prominently identified for four years, during which time she played such roles as Julia in The Hunchback, Belinda in Engaged, Lillian in The Banker's Daughter, and a number of others. The Hon. John Okie was, perhaps, the first to appreciate her great histrionic talents; and, when it became necessary for her to decide upon a career, strongly advised her to enter the dramatic profession. Miss Nelson made her professional debut under the direction of the late Colonel Sinn, in his wife's company. After that she succeeded Julia Arthur in The Still Alarm, playing the part from September until May. Among her other engagements it may be mentioned that she played leads at the Theatre of Arts and Letters, Carrie Turner in The Crust of Society, and Idalia in a dramatization of Ouida's novel.

The Twelfth Night Club will have a benefit for their clubhouse fund at the Empire Theatre on March 30.

One of the largest audiences of the season at the Star Theatre turned out to greet the last performance of Al. W. Martin's Uncle Tom's Cabin company last Saturday night.

Claude Gillingwater will sail for England on March 28, to stage Madame Butterfly in London.

The Lewis Morrison company, playing Frederick the Great, will close its season March 24.

Antoinette Walker, after a severe illness of two weeks, has resumed her part of Mabel Harwood in Through the Breakers.

George W. Barnum was in town on Wednesday to attend the funeral of his father, who died on March 12 of pneumonia.

In remembrance of a long friendship of many years' standing, E. T. Stetson, husband of the late Hannah May Ingham, has presented to Jennie Schuman a number of personal relics of the deceased which she prizes highly. In life Mrs. Stetson and Miss Schuman were warm friends.

Tim Murphy's recent engagement at the Fourteenth Street Theatre in The Carpetbagger was so successful that arrangements have been made for a run of that play next season in this city.

The Marquis of Hertford and Lady Hertford, parents of the Earl of Yarmouth (Eric Hope), arrived from England last week. They hope, it is said, to straighten out the Earl's mixed up pecuniary affairs.

Wesleyan Collegians went to the Middlesex Theatre, Middletown, Conn., on March 18 intended to raise a row when one of the Wilbur Opera company's living pictures should be shown. But the company omitted the picture.

Clarence Heath, business-manager of Peck's Bad Boy, was married to Janaushek Wirt at Salem, O., March 11.

Lillian Emery has returned to town, having closed with Have You Seen Smith.

Managers of theatres in Delaware and Maryland peninsular towns met at Cambridge, Md., March 15, and discussed the formation of a circuit.

Lizzie McCall closed with The Telephone Girl on Saturday after twenty-eight successful weeks as Samantha. She will return to New York to undergo treatment for her optic nerves.

Burton Holmes continued his series of illustrated lectures at Carnegie Lyceum last week.

John Kernell contemplates a revival of The Hustler.

The opening chapters of Israel Zangwill's latest novel, "The Mantle of Elijah," will appear in *Harper's Magazine* for May. Mr. Zankwill is to dramatize the story for production by Liebler and Company.

Nelle Castle closed with Human Hearts in Detroit, March 10, and is resting at her home in St. Louis.

Married.

HEATH—WIRT.—Clarence Heath and Janaushek Wirt, at Salem, O., March 11.

NICHOLS—MITCHELL.—At Chicago, Ill., on March 9, George Nichols and Edna Mitchell.

RANDALL—PERRY.—At Mount Vernon, O., on March 1, by Rev. S. T. Graham, Edith Randall and E. E. Perry.

TOWNESEND—BURNETT.—Stephen Townesend and Mrs. Frances Hodgson Burnett, in Genoa, Italy.

Died.

BOBONON.—Mrs. Mary Bobonon, in New York city, on March 18, of paralysis, aged 90 years.

COLOMBEAU.—Jules Adenis Colombeau, in Paris, France.

COURTNEY.—Edna Courtney (Mrs. James H. Colwell), in New York city, March 16, aged 34 years.

DOWLING.—Mrs. Emelia Esmann Dowling, on March 16, aged 33.

EDMUNDS.—Mrs. Leslie Edmunds (Nellie Carleton), in New York city, on March 12, aged 40 years.

FISHER.—Dr. Frank H. Fisher, in New York city, March 13, of appendicitis.

HASKELL.—M. H. Haskell, at Ashtabula, O., March 10, of heart failure.

JAMES.—Lithgow James (Smith), at Barnard Castle, England, on Feb. 27, aged 54 years.

JUKES.—At Chicago, Ill., on March 11, Wesley Jukes.

PHILLIPS.—Joseph Phillips, at Louisville, Ky., March 9.

SPOTTISWOODE.—Lady John Scott Spottiswoode, in London, England, aged 91 years.

ZAHNER.—Arline Zahner, in New York city, March 10, of paralysis of the heart, aged 4 years.

WRIGHT.—Augustus Wright, in Boston, Mass., of apoplexy.

THEATRES AND MUSIC HALLS.

Tony Pastor's.

This is a gala week here, as Tony Pastor celebrates on Thursday, March 22, his thirty-fifth anniversary as a New York manager. A special bill has been prepared for that evening, and the leading stars have vied with each other for the privilege of appearing to do honor to the "Grand Old Man." As bright and chipper as ever, he heads his own bill, presenting a new series of songs and parodies. The others on the bill are Lavender and Thompson, comedy duo; the Seven Reed Birds, in The Morning After the Ball; Emmonds, Emmerson and Emmonds, comedy trio; James Richmond Glenroy, comedian; Wormwood's monkey theatre; Blanche Ring, comedienne; Williams and Melburn, comedy duo; Murphy and Andrews, travesty artists; Mlle. La Toska, contortionist; Ramsey Sisters, musical duo; Vic Leonzo, comedian; Professor Dodd's trained dog "Nigger," and the vitagraph.

Keith's Union Square.

Camille D'Arville, in songs; James O. Barrows, assisted by John Lancaster and company, in Tactics, and Lydia Yeamans-Titus, who is held over for another week, are the stars of a bill that includes Harrigan, tramp juggler; Smith and Fuller, musical act; Florence Moore, balladist; Jules Keller (second week); D'Alma's monkeys; Genaro and Theol, equilibrists; Schuyler Sisters, comediennes; Edouard Lanell, acrobat; the biograph and stereopticon.

Proctor's Palace, Fifty-eighth Street.

Paul Gilmore, with a company of fifteen people, makes his New York debut in vaudeville in a condensed version of The Three Musketeers. The others are Lew Hawkins, monologist; Cora Stuart and company, in A Fair Equestrienne; three Westons, musical comedy trio; Cardownie Troupe, international dancers; Rae and Broache, blackface team; Pierce and Egbert, illustrated songs; Provo, juggler; Maxwell and Dudley, comedy duo; Mabel Craig, comedienne; Lou Wells, musical tramp, and the stereopticon.

Proctor's Twenty-third Street.

McIntyre and Heath head the bill, which includes Midgeley and Carlisle, juvenile specialty; Fields and Ward, comedians; Dorothy Neville, in her monologue, As It Happens; Paley's Kalatechnoscope; Max Unger, "the perfect athlete;" Elley and Hughes, plantation revelries; Apollo, on the bounding wire; Lacy and O'Brien, Celtic farceurs; Morrell and Evans, character duettists; Halder, juggler; Peak and Keller, banjo experts; John T. Powers, monologist, and the stereopticon.

Hurtig and Seamon's.

The Great Lafayette, Charles Dickson and company, Tenley and Simonds, the Escamillos, Falke and Lillian, Emma Weston, the McNulty Family, Coulter and Starr, and Castellat and Hall make up the bill.

Weber and Fields'.

Sapolio, with May Robson in the leading role, and Whirl-I-Gig, in which Lillian Russell shines, make up the bill, which will run the season out.

Miner's 125th Street.

Reilly and Wood's Big Show, with some extra features, is this week's attraction.

Schley.

Adelaide Herrmann in A Night in Japan heads a bill that includes Williams and Tucker, Patrice, Charles T. Aldrich, McAvoy and May, Emma Carus, the Quaker City Quartette, Gilbert and Goldie, Frobel and Ruge, and Signor Sampsonil.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—The Australian Burlesquers have returned for a week.

LONDON.—Rose Sydell's London Belles are again on the Bowery for the week.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., is playing a return date.

OLYMPIC.—Little Egypt's Burlesquers are entertaining the uptown contingent.

DEWEY.—The Bowery Burlesquers company is here this week. It includes Lewis and Elliott, Review Four, Farrell-Taylor Trio, Livingston Family, Mlle. Delmore, Nettie Nelson, Vinnie Henshaw, and Cohen and Gardner.

COMIQUE.—The Gay Morning Glories Burlesque company is the attraction this week, with Terry McGovern, the pugilist, as an extra feature.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Lydia Yeamans-Titus made her New York reappearance last week after a long absence in Europe. She was given a royal welcome, which proves that the patrons of vaudeville are loyal to their favorites. She is just as clever, dainty, and refined as ever, and her success was, as it has been in the past, most gratifying. In her specialty she does a little of everything and varies her selections so that she is always springing some new surprise or quaint conceit which tickles the fancy of her auditors. Her baby song is a gem in itself, and it was vociferously applauded. Frederick J. Titus played the accompaniments brilliantly and sympathetically, and helped in no small degree in the success achieved by his talented wife. Marie Wainwright was seen once more in Theodore Kremer's sketch, Josephine vs. Napoleon, which was fully reviewed in this column at the time of its first presentation in this city several months ago. Miss Wainwright made a distinct hit by her excellent work as Empress Josephine, and the play was followed with interest. Benjamin Horning made a passable Napoleon, and Charles B. Poor was entirely satisfactory as Renard. Harry Watson and his new comedy company of five people appeared in The Two Flats. This turn was the laughing hit of the bill. The Two Flats is a farce full of very amusing complications and bright lines, and it was excellently done by Mr. Watson and his assistants. Mr. Watson deserves credit for going in on such a large scale, and he will undoubtedly reap a substantial reward. Solaret, "Queen of Light," made her first appearance here since her successful engagement in Havana, and was warmly greeted. Her series of dances scored heavily, and she was applauded with enthusiasm. Her "Vision of the Clock" is a notable novelty for which she deserves special praise. Jules Keller did some extraordinary feats of hand balancing. Bonita, assisted by "Only Me," a small colored child, sang and danced in her usual happy way, and was encored repeatedly. Knox Wilson played very cleverly on the concertina and saxophone, and rolled off an assortment of tangled talk that kept his hearers in good humor. Spenser Kelly, who has a baritone voice of rare sweetness and power, rendered three ballads charmingly. He is about the only singer in vaudeville who can win a genuine encore by singing Tosti's "Good Bye," and that is because he knows how to sing it so that it will appeal strongly to every person in the house. The Three Barretts, comedians and club swingers, were well received. Others on the bill were Morrell and Evans, the Hennings Trio, Carleton and Terre, George B. Alexander, and De Boe. The biograph and stereopticon were retained. Business was very large.

PROCTOR'S TWENTY-THIRD STREET.—Cissie Loftus, after dipping into comic opera, high comedy, and Shakespeare, returned to vaudeville last week. Her success was even greater than before, and her admirers turned out in full force to show her that they were glad to see her back in the field in which she shines so brilliantly. She introduced an imitation of Chauncey Olcott in his song, "The Irish Swell." It is needless to say that she copied the tenor's mannerisms to a dot and that the imitation was a big hit. Letty Lind, Marie Dressler, May Irwin, Dan Daly, and others were mimicked by Miss Loftus in her own original way, which is a very pleasant way indeed. Montrell, a European juggler, made his first appearance at this house. His act is similar in many ways to that of Kara, but is not quite as good. Smith and Cook tumbled and joked amusingly. Lew Hawkins won numerous laughs with his string of talk on politics, race horses, and other subjects, and sang some parodies that went very well. The Cardownie Troupe did their very neat dancing turn and were liberally applauded. The Broadway Trio were successful with their singing and comedy act. The Three Westons scored a big hit and were repeatedly encored. Marion Winchester's dancing turn was very short, but nevertheless pleasing. The bill also included Hartzell and Abbott, Kittie Leslie, Evans and White, May Wentworth, the stereopticon, and the kalatechnoscope.

TONY PASTOR'S.—An excellent comedy bill was headed by Smith and Campbell, whose rapid-fire delivery of funny gags kept the audience in an uproar. Canfield and Carleton presented The Hoodoo, which seems to grow funnier with each repetition. Canfield retains his "dark and dismal evening" encore, which is more amusing than ever. Elizabeth M. Murray made her first appearance at this house, and became a solid favorite after the first verse of her first song. Hall and Staley kept the audience in good humor with their burglar sketch. The La Velles made a hit with their dancing and "tough limber girl" specialty. John T. Hanson and Maybel Drew were seen once more in their sketch, Breaking Up Housekeeping, which is quite amusing. Robert Barry, the youngest son of the late Billy Barry, assisted by Lydia Trenaman, was seen in a little sketch which made quite a tidy hit. Young Barry is a clever boy, and he gives promise of becoming a first-class comedian. W. T. Bryant and Miss Barrows, Mr. and Mrs. Tom McMahon, De Veaux and De Veaux, Wood Sisters, Frank Riley, and the vitagraph were also in the bill.

PROCTOR'S PALACE.—Cissie Loftus made the same hit here as she did at the Twenty-third Street house and was applauded to the echo. Oro, Bernard and Oro won laughs in their original specialty, Scenes in Chinatown. H. V. Fitzgerald's protean specialty; Willett and Thorne's Uptown Flat; Leslie Palmer and the Bigelow Twins in Jane Marlin's bright sketch, A Brace of Woodcock; James Richmond Glenroy, Marsh and Sartella, Lavender and Tomson, Morgan and Otto, Dutton, and the kalatechnoscope all helped in the task of keeping large audiences amused.

WEBER AND FIELD'S BROADWAY MUSIC HALL.—They certainly have a slick way of trimming up a new burlesque at this house of successes. Everything that does not seem to go on the first night is ruthlessly cut at the rehearsal the following day, and the consequence is that by the second or third night the entertainment is as brisk and lively as it possibly can be. All the "dead" lines and laughless jests were omitted from Sapolio at its second performance, and new lines and odd bits of business have since been added, so that the new skit is now as merry as anything that has preceded it. This is the real secret of the great success of Weber and Fields. Of course, much credit is due their very clever company, every member of which has brains and inventiveness. Whirl-I-Gig preceded Sapolio as usual, and the short olio included the clever Nichols Sisters and Ali and Beni. Bessie Clayton's wonderful dancing is always a feature. The business was enormous throughout the week.

MINER'S 125TH STREET.—Charles T. Aldrich headed the bill and scored a big hit. Zelma Rawlston, natty and neat as ever, was well received. Montgomery and Stone went well, as they always do. Dempsey, Mitchell and company in their clever skit, A Man of Chance, combine all the ingredients necessary to success in this form of entertainment—quick action, good comedy, and legitimate methods. The St. Belmos were held over for another week. The Pantzer Trio have made some changes in their act. It now opens with music-box imitations on the piano by a new member, who also plays incidental music for the trio while they go through their work. Hart and Tillson made their debut in a novel musical act. The woman has a rather sweet soprano voice. She sang "The Blue and the Gray" and "The Holy City." The man plays musical instruments in the gallery through the medium of the piano and by means of electrical attachments and connections. The turn was an emphatic hit. Dan Allman, black face monologist, amused, and Fiske and McDonough, in Willie and the Baby, in spite of a bad place on the bill, were appreciated.

SCHLEY.—This new house seems to be settling down as a home of straight vaudeville, and, with the excellent bills presented, it is doing a good business. Last week John W. Ransone, Dolan and Lenharr in A High Toned Burglar, Tom Lewis and Sam J. Ryan, and Richard Harlow were the featured folks on the programme. They all "made good," Lewis and Ryan and Dolan and Lenharr coming in for special approval. Artie Hall and Foy and Clark were also received with marked favor. The latter team made one of the big laughing hits of the bill in their extremely funny specialty. Hines and Remington, Captain Adams' seals, Dixon, Bowers and Dixon, and Wilson and Leicester also did their share to make time fly.

HURTIG AND SEAMON'S.—Minnie Seligman and company headed the bill. In comedy and tragedy Miss Seligman interested her audience intensely. Williams and Tucker, in Skinny's Finish, repeated once more their never failing hit. Willard Simms and Jennie Graham's neat, artistic work was greatly appreciated. The Six Sennetts, Smith O'Brien, and King and Gray completed the bill.

The Burlesque Houses.

MINER'S BOWERY.—Miss New York, Jr., returned for a profitable week.

LONDON.—Gus Hill's Gay Masqueraders came back to town to big business.

MINER'S EIGHTH AVENUE.—The Imperial Burlesquers dawned upon the West Side to large audiences.

OLYMPIC.—T. W. Dinkin's Utopians entertained large delegations of Harlemites.

COMIQUE.—Rice and Barton's Big Gaiety Company, headed by the hugely amusing Charles Barton, offered the bill seen in November at the London. Every number, especially the hilarious burlesque, Maude of the Tenderloin, went with vim and bounce, and the business was deservedly excellent.

DEWEY.—The High Rollers Burlesque company drew large houses all week. The entertainment opened with the operatic satire in four scenes, entitled The Paris Exposition, and closed with a burlesque on The Great Ruby, called The Great Ruble. A very good olio was sandwiched in between that introduced Tony Fernandez, a remarkably clever trick musician; Crawford and Harte, Washburn Sisters, Raschetta Brothers, and Cooper and Reynolds.

BENEFIT FOR LAYMAN'S WIDOW.

A benefit will be tendered to the widow of Layman (the man with a thousand faces), who died recently leaving his family destitute. It will be given at the Murray Hill Lyceum, Thirty-fourth Street and Third Avenue, on Sunday evening, April 8. All the vaudeville managers of the city have combined to see that a great bill will be put together. The music will be furnished by Robert Recker's Harmonists. The committee in charge of the benefit includes Tony Pastor, who is honorary chairman; B. F. Keith, F. F. Proctor, E. F. Albee, J. Austin Fynes, Weber and Fields, Hurtig and Seamon, S. K. Hodgdon, John Fynes, James Butler, Edwin D. Miner, James Curtin, Ed Nugent, Dave Kraus, Gus Hill, C. A. Wilson, Harry Sanderson, Wilson and Smith, James J. Armstrong, James H. Phipps, Lowell Mason, William Morris, William Josh Daly, and John S. Burke.

CATHERINA BARTHO'S NEW DANCES.

Catherina Bartho, at present principal dancer at the Metropolitan Opera House, has secured the services of G. von Palm, who is the designer of the dances of La Fafalla, Papinta, and Loie Fuller, to build for her three novel electrical spectacular dances, which will be ready for production April 9. A. Operti, of Koster and Bial's, has the contract for the scenic settings; G. Liedle, of the Metropolitan Opera House, for the properties, and the Universal Electric Stage Lighting Company for the light effects. Robert Grau has secured the exclusive booking rights for this important addition to the list of big vaudeville headliners.

A NEW VAUDEVILLE ATTRACTION.

Dan Baker, the clever character actor, has secured Richard Carle's burlesque on Way Down East, entitled Way Up East, and the much talked of satire, called The Remarkable Pipe-Dream of Shylock Holmes. Mr. Baker intends touring the vaudeville houses. The attracton will be known as the Baker, Begley and Thrum Comedy company. The original Koster and Bial cast will include Tony Sullivan, Dan Baker, Ulric Collins, Edward Begley, Horace Thrum, and Charles Mason. James H. Phipps, who has exclusive charge of the booking, is rapidly getting the tour in order, and predicts a rosy future for the attraction.

JOE WELCH'S JOKE.

One day last week Joe Welch had a lot of fun in Rochester. He put on his make-up and went around to several of the big wholesale clothing houses, applying for work. He deceived everybody he came in contact with, even Yiddish tailors of the class he portrays so cleverly. The lark was the outcome of a bet between High Garson, a Rochester merchant, and Manager McCullum, of the Cook Opera House. Welch was so careful with his make-up that no one suspected that his whiskers and nose were pasted on.

BLACK PATTI'S CAR BURNED.

The private car "Lottie," used by the Black Patti company, was totally destroyed by fire with its contents while en route from Springfield, Ill., to St. Louis on March 1. The members of the company barely escaped with their lives in their night clothes. They lost all their personal effects, as the car was burned to the ground. It was valued at $8,000, and was the property of Charles Geyer, of Lexington, Mo., being simply leased by the Black Patti company. Mr. Geyer carried but $1,500 insurance.

JOSEPH HART'S NEW SKETCH.

Joseph Hart and Carrie De Mar produced Mr. Hart's new sketch, A Close Call, last week at Keith's Providence house. Judging by the notices in the Providence papers, Mr. Hart has added another big hit to his repertoire. One of the features is a fight between two gamecocks incidental to a new song called "Jasper Brewster and His Rooster." The new act will be seen at Keith's Union Square early in April.

LILLIAN BURKHART'S NEW PLAY.

At the Orpheum in Omaha, on Friday, March 9, Lillian Burkhart produced a new comedietta, called Fifty Years Ago, written by Hubert Henry Davies, dramatic editor of the San Francisco *News-Letter*. It was warmly praised by the critics. The matinee record of the house was broken on Saturday, March 10, when pretty souvenir spoons containing a likeness of Miss Burkhart were distributed.

FISH AND WARREN HERE.

Marguerite Fish (Baby Benson) and her husband, Charles Warren, arrived from England on Sunday last on the *Campania*. They are here for pleasure, but may play one or two dates before returning to England next month. They are booked up years ahead in England and Australia.

REEVES LEASES BROOKLYN THEATRE.

Al. Reeves has leased the Criterion Theatre, on Fulton Street near Grand Avenue, Brooklyn, for a term of years. The house has been used for amateur performances of late. It was several years ago in the F. F. Proctor circuit.

THE CIRCUS IS COMING.

Forepaugh and Sells Brothers' Circus will open an engagement covering sixteen days at Madison Square Garden on April 4. The rehearsals are being held at Columbus, O., where the Winter quarters of the circus are located.

VAUDEVILLE JOTTINGS.

Manager C. W. Williams, of Gus Hill's Tammany Tigers co., writes from Boston that the co. played the Palace last week and did a good business. John J. Collins is still in advance, and is doing the advertising in up-to-date style. Leonard and Fulton closed with the co. last week. Daly and Devere are filling the vacancy in a creditable manner. Marie Bartlett and Ada Brown are new additions to the co. Miss Bartlett is playing the leading boy part in the burlesque, Hotel Girley Girley. Business is uniformly good.

Claude Keene has been engaged to appear in vaudeville with Daisy Lovering in the sketch, Jimmie's Marie.

Sadie May, an alleged vaudeville actress, was slightly injured last week by a solution of carbolic acid thrown upon her by her husband, who wished to spoil her good looks.

Fred Jordan, of the Boston Concert co., en route through the Middle States, is singing "Deep, Down Deep," to the delight of hundreds of listeners.

Hurtig and Seamon have added to their catalogue during the past month "Philippine Lady," by Andy Lewis, "Suzanne from Gay Paree," by Werner and Northrup, and "You Don't Cut No Ice With Me No More," by George R. Wilson, all of which are quite catchy. Emma Carus, J. Aldrich Libbey, Maude Amber, Walter Talbot, Zelma Rawlston, Bert Morphy, McNulty Sisters, Doris Wilson, and many others are singing these songs.

Mr. and Mrs. Neil Litchfield were well received at the Casto Theatre, Fall River, Mass., last week. This week they are at the Savoy, Lowell, Mass.

The Sisters Taylor write denying the report that they played the Auditorium, Norfolk, Va., last week. They are at the Dunfee Theatre, Syracuse, N. Y., for the season.

Carrie Clarke-Ward tried a sketch by Howard P. Taylor, called The Blunders of Mary McShane, at Tony Pastor's, on Thursday afternoon last. Miss Ward is a clever Irish comedienne, and if she gets a good vehicle she ought to do well in vaudeville.

Gus Hill's Tammany Tigers (Western co.) will close March 24 in Milwaukee.

Marguerite Ferguson commenced the last of her vaudeville dates as a lone star on Sunday last at the Columbia Theatre, St. Louis. She plays the Castle-Kohl-Hopkins circuit at Chicago, and later on will join James E. Rome, in a skit called Mr. Flotz the Floorwalker, which was first produced at Dockstader's, Wilmington, Del.

Beatrice Hastings has been engaged by John W. World to appear in his new act. This will be Miss Hastings' first appearance in vaudeville.

The following people have signed with W. B. Watson's American Burlesquers for next season: Jeanette Dupre, Anna Yale, Mildred Murray, Gertie Keith, Madge Darrell, Daisy Randall, Mamie Wainwright, Effie Melvin, Agnes Castle, Florence Kennedy, Violet Carleton, Maud Foster, Edith Chapman, Ida Austen, George Diamond, Harry Chapman, Roy Dodge and wife, Burt Pierson, Sam Robinson, and Jack Ferland.

Nellie Hanley has added "Sing Me a Song of the South" to her repertoire and will give it as an illustrated song.

"Gladys" a song by Thos. H. Northrup is said to be a big hit. It is being featured by Nina Collins, Sallie Stembler, Brown, Harrison and Brown, Armour and Bagsley, the Cosmopolitan Trio, and the Mozart Comedy Quartette.

Lucie A. Rogers, after an absence from the stage of nearly a year, owing to the death of her fiance, will shortly make her appearance in vaudeville in a society sketch by a well-known writer. She will be supported by a prominent leading man.

Pitrot landed in San Francisco a few days ago after hi tour around the world. He will play some of the Orpheum houses before coming East.

Jeannette Barrington and Miriam Martell scored a hit at the Howard in Boston last week, and have been re-engaged for a date in May. They will open shortly on the Proctor circuit, with the Grand Opera House, Philadelphia, to follow.

Edna Mitchell, of the team known as the Mitchell Sisters, was quietly married in Chicago, on March 9, to George Nickols, orchestra leader with the Sis Hopkins co. The bride will continue with Fred Irwin's Majestic Burlesquers, of which she is now a member, and the groom will remain with Rose Melville's co.

Orange Judd is presenting a twenty-minute comedy sketch entitled The Twentieth Century Idiot, which is said to be excellent. He is assisted by Ethel Thornton, whose yodel is one of the features of the sketch.

Cawthorn and Forrester closed their first tour of the Castle circuit last week at the Chicago Opera House. Susie Forrester has been highly complimented by all the managers on the circuit for her clever rendition of coon songs.

Alfred Anderson, of A Breezy Time co., now traveling through New England, has four songs which never fail to elicit applause. They are "Forevermore," "Dear Old Soul," "Always," and "The Zenda Waltz Song."

Hurtig and Seamon have placed upon the market a ballad called "The One You Loved Then, You Love Now," by Lottie Fremont and Theodore H. Northrup. They have also published a catchy French march song called "Suzanne from Gay Paree," by Werner and Northrup.

E. J. Abrams is no longer connected with the business staff of Koster and Bial's.

Gertrude Mansfield and Caryl Wilbur have in preparation a new sketch by Harry C. Carr, a young newspaper man of Los Angeles, Cal., which they think will prove a valuable addition to their repertoire. The sketch is called Between the Dances.

Artie Hall will play Tony Pastor's again the week after next. The "Georgia Coon Shouter" has broken the "return engagement record" at this house.

Lydia Yeamans-Titus at Keith's Union Square Theatre, is introducing the new song by George Totten-Smith and Robert A. Keiser, entitled "My Moonbeam Babe." It is a dainty conceit, with a sweet and catchy melody.

Gerald Griffin has recovered from his recent illness and will soon resume playing vaudeville dates in Silence is Golden.

The De Veau Sisters are making a hit with "I Won't Do Your Washin' No More" and "When You Were Sweet Sixteen."

Lillian Emery, leading woman with T. H. Davis' attractions, will shortly be seen in vaudeville in conjunction with her brother, Edwin T. Emery.

Mlle. Le Seye, who is a leading feature with Mathews and Bulger in By the Sad Sea Waves this season, will enter the vaudeville ranks after the closing of Mathews and Bulger's season on April 21. The act which she will produce will be a novelty introducing some new electrical and mechanical effects built in Europe, and for which she owns the exclusive American rights. Le Seye will go to Paris for the Exposition, accompanied by her husband and manager, Ned Wayburn.

The Broadway Four are said to be making a big hit with Across the Pacific.

Lew Dockstader now makes his entrance by stepping down from what appears to be a three sheet poster of himself. He varies the scheme occasionally by putting a dummy on the board and coming on from the side, thus fooling the "wise ones," who like to give away stage business to their neighbors.

Dillon and Garland have added another Irish comedy act to their repertoire and now have six vaudeville acts. The new sketch was written by Mr. Dillon. The team is on their thirtieth week with the Baldwin-Melville co. This is the longest record of any vaudeville team with that co.

A pretty picture and a breezy write-up of Amelia Stone appeared in a recent issue of the London "Sketch." Miss Stone seems to have made a solid hit with the Londoners.

Louise Buschman Wallace, of Baltimore, has written a song called "Oh, Boerland." Miss Wallace proposes to donate the profits from the sale of the song to the Netherlands Red Cross Society and to the fund for Boer widows and orphans.

Paul Cessna Gerhart, of Dallas, Texas, "mandolinist teacher and literateur," has issued a very neatly printed booklet, telling all about himself.

Fields and Ward have issued an elaborate sheet containing some very flattering press notices received by them during the past few months.

The Allison Sisters, who are daughters of Leopold Frankenstein, the popular agent, will go to Europe next season to appear in the music halls of England and the Continent.

Devenia and Breen will sail for London on April 18, to open at the London Hippodrome for six weeks, with the Moss and Thornton tour to follow.

Harry Earl, formerly manager of the Masonic Temple Theatre, Chicago, is now touring the West, with the Jeffries-Sharkey fight pictures, as general representative for Martin Julian. Clark G. Ball and Hugh Quarles are associated with Mr. Earl, and they have been collecting the hard earned money of the farmers with gratifying regularity.

Blanche Fayne is with the Humpty Dumpty co. playing Goody Two Shoes. Eddie McDonald is making a hit as the clown, and the McDonald-Bryan Trio of comedy acrobats are getting a new act in preparation for next Summer.

Lizzie Evans will shortly produce a new sketch, written for her by Will M. Cressy.

Sadie Stringham, at the close of the season of The Village Postmaster, and George E. Murphy, will make their vaudeville debut in a sketch called Over Yonder.

VAUDEVILLE. VAUDEVILLE.

MONTGOMERY PHISTER TALKS OF MR. and MRS. WILLIAM ROBYNS

--- IN ---

The Counsel FOR THE Defense.

Their Marvelous Acting.

I never was particularly fond of vaudeville as we find it exemplified in this country; still, I have been a frequent visitor to those theatres where a specialty is made of this now popular style of entertainment. I must confess, too, that upon their stages I have, from time to time, witnessed performances by certain of the select few that entitled them to every consideration as artists and the best applause that the most intelligent and critical observer could extend to them.

Lotta, you know, came from the variety stage, and Edwin Forrest was at one time a clown in a circus. The Hanlons began as carpet acrobats in theatres of the vaudeville description, and the great Edmund Kean "tumbled" upon mats on the streets, and did clown and contortion acts at the village fairs of his native England.

It is difficult to prophesy with any degree of exactness the future greatness of an actor or actress, seen in a brief sketch, however good it may be, upon the vaudeville stage. Contrast has so much to do with creating impressions, either favorable or unfavorable; and again, a "bit," as the theatrical people term it, may be ever so well done, and yet the individual who thus wins your admiration may not be able to sustain a part, with the same even degree of excellence, throughout a play of two to three hours' duration.

I saw upon the vaudeville stage one night last week a couple, Mr. and Mrs. Robyns, as they were announced upon the programme, in a little sketch of about fifteen minutes' length, who, if I mistake not, will one of these days be heard of as among the most successful exponents of the natural drama, or, as Charles Lamb would term it, the drama of common life. Their play, for it was a well-rounded drama, brief as was its action, was entitled "The Counsel for the Defense," and a more unique, touching or wholesome little story was never poured into the attentive ears of any audience.

Whatever had attracted me to that particular theatre at that odd hour of the night I do not know, for the performance had more than half run its allotted length; and as for this Mr. and Mrs. Robyns, I did not even know that such people were in existence. However, I was there, and not being very closely crowded, I settled myself back in a most comfortable chair, and gazed in a listless fashion at sundry performing dogs and song and dance men; listened to some very cleverly rendered but tiresome darky songs, and was just on the point of voting the whole thing a bore, when on came this Mr. and Mrs. Robyns.

There was something familiar in the voices of these people, a gentle reminiscence, as I might term it, in the woman's in particular; but my many visits to the theatre had never revealed them to me before, and I at last gave up trying to find their particular abiding place in my memory. However, I did finally determine the source of the play—an extract from "The Long Strike," in which old man Stoddard was once so celebrated—made over for them by that clever, though eccentric, man, McKee Rankin.

Many of you will recall the scene where the old attorney, returning to his home late in the evening, after a long and troublesome day in the court, is informed by his aged housekeeper that a girl, who has made many futile attempts to see him, is sitting upon his doorstep, refusing to be driven away until she has had a conference with him. A storm is raging outside, above whose din the voices of the newsboys can be heard calling, "Extras! All about the Mulberry Street murder!" with copious remarks about the apprehension of the man who had committed the deed and the circumstances attending his arrest.

"I can't see her," says the gruff, but tender-hearted old counselor. "Why does she come to annoy me at this time of night?" and orders are straightway given to send her about her business.

The housekeeper, it soon appears, knows the old man better than he knows himself, and continues her good-natured recital of the young woman's forlorn and dejected condition, until the petulant man bids her bring the girl in. She had gone, of course, when Mrs. Gamp reached the door, but Robert, the butler, is sent running after her, and within another minute she makes her appearance—and such an appearance. Dickens never created a more realistic Nancy Sykes. Her errand?

"Well, well, what do you want?" says old Moneypenny, and the poor, frightened thing is, for a moment, at a loss for words.

The storm had blown her hair about her forehead, the rain had drenched her to the skin, and, standing there, confused, twisting her battered and worn little hat out of all recognizable shape, she was not only a picture of sorrow, tragic sorrow, almost, but the realization of a perfect artist, for in that pantomime of despair she declared to the most casual observer that she could sound the gamut of all the emotions and command hearts to throb and eyes to weep, even as did her own, so thorough was she in every detail of her art.

This girl knew the secret of the Mulberry Street murder, and she told it in her own apparently simple way, but it was a master bit of acting that not even the greatest women of our stage might hope to improve upon. There were comic touches here and there, adroitly delivered, and laughter vied with tears during her delivery of the lines, but in the more intense, and I might say tragic moments, the calling by 'phone to the Sandy Hook signal station to learn of the passing of the ship *Eliza Ann*, the vessel that bore the only being who could substantiate her story, she held the audience spellbound.

Her lover, "her steady," as she called him, was accused of the murder of a rum seller of the neighborhood, and all circumstantial and direct evidence was so strong against him that his death upon the gallows seemed inevitable. She alone knew the real culprit.

"And your lover is innocent, of course?" said the lawyer, sneeringly.

"Yes, sir, he is, and I know it."

"Well, well!" answers the crusty Moneypenny, "prove it, prove it. If he did not kill the man, who did?"

"It was my fodder, sir," replies the girl, in a voice choked with emotion.

"What! Your father!" exclaims the man of law.

"Yes, sir; he did it. You know, he's off his nut, and I can't give me fodder up, now, kin I, Judge?"

"Then how under heaven do you expect to clear your lover?"

"Well, you see, Judge, Jim wusn't there. He was in Jersey City wid a saylor by de name of Burns."

"Well, well, produce this man Burns," says the counselor. "Produce Burns," his interest deepening in the case.

"I can't do that, Judge," replies the weeping girl. "His ship sailed from port to-day."

The telephone. The counselor thinks of the Sandy Hook Station, and the bell is instantly set going. Has the *Eliza Ann* as yet passed out to sea? Upon that slender thread hangs the life of an innocent man.

The terrible suspense of those few moments, all made real by the wonderful acting of this Mrs. Robyns, can never be understood by any but those acquainted with her great ability. The tiny bell upon the 'phone sounds with a terrifying distinctness upon the awful stillness—but these things cannot be described. It was the terror and pathos of a lifetime crowded into a few brief moments, and with a vividness marvelous when one considers the unpretentiousness of the surroundings. Bernhardt or Duse could not have accomplished more. The auditors, from gallery to parquet, were hushed into that peculiar silence that is a better compliment to art and artist, at times, than the wildest applause that ever re-echoed itself from the walls of a theatre; and the curtain descended upon so peculiarly fascinated a gallery that even the customery handclapping was forgotten until the actors in the little scene were, perhaps, well on their way to their dressing-rooms. It was thoroughly convincing when it did break forth, however, and was both emphatic and long continued; and then, remembering the humble beginning of many of the greatest people who have brought honor and glory to our stage, I said that there may be a chance that this Mr. and Mrs. Robyns will one day command the applause of the frequenters of the best playhouses of the land.

Not more than half a block from that same theatre, on that very night, an actor with not half the real ability of this plainly clad but marvelously gifted woman was listening to the acclaim of cultured and fashionable playgoers who, less than ten years ago, would have felt themselves affronted if asked to one of the popular-priced houses to do him honor.

I may not be so far out of the way, after all, when I say that Mr. and Mrs. Robyns are worthy to be placed among the greatest of this day.

Irving played in wandering companies about the small towns of England for a quarter of a century before he became a star. Edwin Booth "barnstormed" for twenty years or more right here among the very people who worshiped him at the zenith of his career; and Minnie Maddern Fiske, one of the greatest, if not the greatest, woman of the American stage, was content to appear in "Fogg's Ferry" and kindred plays in all of the one-night stands, East and West, for more than a decade.

This would seem to argue that genius is sure of recognition at some time or other upon the stage, and that fame may come through the medium of the vaudeville houses as surely as by any other channel.

I remember the Hanlons once telling me of their early struggles for recognition. Finding themselves outgrowing the work of acrobats, and with a further ambition to win fame in a more creditable way, they consented to play small parts as a beginning in the little pantomimes at the Folly Bergeres Theatre, Paris. It seemed fit work only for supernumeraries, but, determining to succeed, they gained the applause of first one critic and then another, until they finally became essential, almost, to the management of the house. "Do, Re, Mi, Sol, Do" was one of the first pieces in which they won any notoriety. It was a little pantomime that required only fifteen minutes for its doing, but their work was of so superior a character that one of the leading French critics advised them to secure a piece of their own, more pretentious and of more substance. Accordingly, they visited Meilhac, the once well-known writer for the French stage, and then Halevy, with the result that these two dramatists put together "Le Voyage en Suisse" for them, which enjoyed an uninterrupted run of four years at the very house where their unobtrusive beginning had been made.

I can recall Julia Arthur's appearance very well when she played in Daniel Bandman's company in the ten, twenty and thirty cent houses, and that not more than seven or eight years ago.

Fanny Davenport appeared as Carline in one of the early Black Crook companies. Thomas W. Keene was the Monsieur le Telescope of the Kiralfys' "A Trip to the Moon," shortly before "Billy" Hayden discovered him and starred him with such astonishing success in "Richard III." W. H. Crane played small parts with the Holman Juvenile Opera company and Julia Marlowe began her professional career in a similar organization under the direction of R. E. J. Miles.

Richard Mansfield was a comedian in Colonel Miles' Orpheus and Eurydice company at the Bijou Theatre, New York, some fifteen or sixteen years ago, and was very well content to listen to the applause gained by his appearance in a scene where a comic violin duet with another comedian was the principal feature.

Many of you have heard Joseph Jefferson in the days gone by sing "Old Bob Ridley," in the character of Asa Trenchard, in "Our American Cousin," with the elder Sothern as the star.

Many famous representatives of the stage have begun even lower down the scale than Mr. and Mrs. Robyns, who may yet find high society voicing their praise. Who knows?

I am never bold as a prophet, therefore I only say, who knows?

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written by Blanche Marsden, daughter of the late Fred Marsden. The sketch deals with New England life. Miss Stringham is one of the most popular character actresses in this country. Some of her successes were made in The Widow Bedott, County Fair, Rev. Griffith Davenport, and Children of the Ghetto. Mr. Murphy is a clever eccentric comedian. For the past three seasons he has played the dude in When London Sleeps. They will be supported by a small co.

"Mike" Bernard's "Rag Time King" march has made a hit, and its sales are mounting into the thousands.

Paul Gilmore scored an immediate and emphatic success in vaudeville at the Novelty Theatre, Brooklyn, last week, and was at once booked for Proctor's Palace in this city, where he heads the bill this week.

Burton and Brooks have just closed a successful tour of the Kohl-Castle and Orpheum circuits and have signed with Hyde's Comedians for next season. They open on the Proctor circuit April 2.

Edith Randall, the comedienne of the Shearer Comedy co., and E. E. Perry, the heavy man of the co., were married at Mt. Vernon, O., on March 1, by Rev. Samuel T. Graham. Manager Shearer gave the happy couple a check for $100 to help them to set up their "happy little home."

The Musical Johnstons introduced their new musical act at Keith's, Philadelphia, week of March 5 with great success. They are at the Bijou, Washington, this week.

Frank Whitman, the eccentric dancing violinist, has been playing clubs and Sunday concerts during the past three weeks, and is in constant demand. His act is meeting with great success.

Olive Jumel Nelson, who made a most favorable impression at Proctor's at the Sunday night concert on March 11, is the grandchild of the celebrated Madame Jumel, of Revolutionary fame. Miss Nelson is said to be as charming and witty as her late relative.

Kenyon Bishop made her debut in vaudeville at Lowell, Mass., last night. She will be seen later on in Boston.

Lillian Washburn Burns has brought suit against Frank B. Carr to enjoin him from putting on the performance known as Lillian Washburn's Indian Maidens. She also claims $10,000 damages. Justice Bischoff, of the Supreme Court, last week granted a preliminary injunction, restraining Carr from producing the entertainment.

Bonnie Thornton played Clara Belle-Jerome's part in The Messenger Boy, with Arthur Dunn at several performances at the Haymarket Theatre, Chicago, last week. Mrs. Jerome was ill, and Mrs. Thornton, like the organist in the song "volunteered to play," though she did not know the lines. She put in more new gags than Dunn ever dreamed were in existence, and it is said that he is building up a new act on the lines laid down by the effervescent Bonnie.

The Monday Night Bowling Club attended the theatre in a body during the engagement of Foreman and West, in Brooklyn, last week, and after the performance a banquet was served in their honor at the Hotel Andrews. Mr. Foreman is booking his sister, Mildred Foreman, who is doing a very neat act, and is securing great praise everywhere.

The biograph is showing a picture of the Speedway at Keith's this week. The view is one of the best ever taken by the biograph people, and shows a spirited brush between some of the noted steppers.

Cissie Loftus was to have headed the bills again at both Proctor houses this week, but Mr. Proctor has made an arrangement with the gifted mimic, by which she will be the star of the opening bill at the Fifth Avenue Theatre, when it opens as a continuous house on May 5, and it was agreed that she should not play the Proctor houses this week on that account.

It is said that A. A. Hashim is trying to secure the Academy of Music in this city for a Summer season of vaudeville.

T. Wilmott Eckert and Emma Berg have finished the Shea circuit, comprising Buffalo, Toronto, and Cleveland, and will open on the Western circuit, April 1, commencing at the Columbia, Cincinnati, with St. Louis, Kansas City, Omaha, and Chicago to follow.

Percy Cooke, James M. Ward, George W. Murray, W. Forest Huff, C. V. Aubern, Lew McCord, Alexander Kelley, and Nancy Rice assist Paul Gilmore in the condensed version of The Three Musketeers, which he is now presenting in vaudeville.

Hope Booth returned from Europe last week. She will rest until next season, when she will star in A Warm Baby, under the direction of Hollis E. Cooley. She purchased several handsome gowns in Paris, which will be seen in the new play.

John Kenealey (Jack Crawford) was granted an absolute divorce from Ada Kenealey (Ada Prescott) by Justice Fitzgerald on March 14, in the Supreme Court.

Mrs. Hawthorne, mother of the Sisters Hawthorne, caused the arrest of two colored servants the other day on a charge of "annexing" some fancy costumes, which they wanted to wear at a cake-walk. The ambitious steppers were held in $1,000 bail.

VAUDEVILLE PERFORMERS' DATES.

Arnim and Wagner—Keith's, Boston, 19-24.
Almont and Dumont—Olympic, Chicago, 19-24.
Armstrong and Cassidy—Haymarket, Chicago, 19-24.
Americus Comedy Four—Keith's, Phila., 19-24.
Allman, Dan—G. O. H., Syracuse, 19-24.
Apollo—Proctor's, N. Y., 19-24.
Averys, The—Keith's, Prov., 19-24.
Aimee, Mlle.—Memphis 19-24.
ALDRICH, CHARLES T.—Schley, N. Y., 19-24.
Burkhart, Lillian—Columbia, St. Louis, 18-24, Olympic, Chicago, 26-31.
Bachelor Club—Moore's, Detroit, 19-24, Burt's, Toledo, O., 26-31.
Burnham, Sophie—Cook's O. H., Rochester, 19-24, Wonderland, Detroit, 26-31.
Budd Bros.—Keith's, Phila., 19-24.
Bogert and O'Brien—Boston Theatre, Boston, 19-24.
Bates, W. E.—Keith's, Boston, 19-24.
Barrows, Lancaster and Co.—Keith's, N. Y., 19-24.
Bush, Frank—Olympic, Chicago, 19-24.
Blocksom and Burns—Miner's, Harlem, N. Y., 26-31.
Bryan, Frank D.—Miner's, Harlem, N. Y., 19-24.
Bickwell—Novelty, Brooklyn, 19-24.
Barry and Felix—H. and B., Brooklyn, 19-24.
Bateman and Mestayer—Hopkins', St. Louis, 19-24.
Couthoui, Jessie—Columbia, St. Louis, 19-24.
Caldwell and Henry—Chicago O. H., 19-24.
Carter and Young—Chicago O. H., 19-24.
Canfield and Carleton—Poli's, N. H., 19-24.
Cressy and Dane—Miner's 125th St., Harlem, N. Y., 26-31.
COHANS, FOUR—Star, Cleveland, 19-24.
Carleton and Terre—Keith's, Phila., 19-24.
Clifford and Huth—G. O. H., Phila., 19-24.
Cardownie Troupe—Palace, N. Y., 19-24.
Cline, Maggie—G. O. H., Phila., 12-24.
Condit and Morey—Worcester, Mass., 19-24.
Carroll, Johnny—Haymarket, Chicago, 19-24.
Carus, Emma—Schley, N. Y., 19-24.
Clivette—Star, Cleveland, 19-24.
Craig, Mabel—Palace, N. Y., 19-24.
Chappelle Sisters—New Grand, Washn., 19-24.
Casino Comedy Four—Keith's, Boston, 19-24.
Corris, The—Olympic, Chicago, 19-24.
Conway and Staats—Keith's, N. Y., 19-24.
Comer, Imogene—Cook O. H., Rochester, 19-24.
Dunn, Jas. A.—Cook O. H., Rochester, 19-24.
Dodd, Prof.—Pastor's, N. Y., 19-24.
Delmore and Wilson—Gilmore, Springfield, 19-24.
Derenda and Breen—Bijou, Richmond, 19-24, Shea's, Buffalo, 26-31.
De Haven and Maie—G. O. H., Phila., 19-24.
Dervalto, Leo—Keith's, Boston, 19-24.
Doris—Keith's, Boston, 19-24.
Dammann, Carl, Troupe—Novelty, Brooklyn, 19-24.
Daily and Hilton—Novelty, Brooklyn, 19-24.
Drew, Dorothy—Haymarket, Chicago, 19-24.
Dickson, Chas.—Harlem Music Hall, 19-24.
De Boe—Keith's, Boston, 19-24.
DOLAN AND LENHARR—G. O. H., Washn., 19-24, Leland, Albany, 26-31.
De Witt and Burns—Orpheum, Los Angeles, 12-24, Orpheum, Omaha, 26-31.
Dandy, Jess—Bijou, Washn., 19-24, G. O. H., Phila., 26-31.
Donovans, The Haymarket, Chicago, 19-24.
De Graaus—Keith's, Prov., 19-24.
D'Arville, Camille—Keith's, N. Y., 19-24.
D'Alma—Keith's, N. Y., 19-24.
Day, Geo. W.—Columbia, St. Louis, 19-24.
Darrow, Mr. and Mrs. Stuart—Star, Hamilton, 19-24.
Dixon, Bowers and Dixon—Keith's, Boston, 19-24.
Downs, T. Nelson—Wintergarten, Berlin.
Dunn and Jerome—Chicago O. H., 19-24.
Emmons, Emerson and Emmons—Pastor's, N. Y., 19-24.
Esmonde, Mr. and Mrs. Edw.—G. O. H., Syracuse, 19-24.
Ellsworth and Burt—Orpheum, Omaha, 18-24, Orpheum, Kansas City, 25-31.
Emmy, Madame—Keith's, Prov., 19-24.
Evans, Lizzie, and Co.—Empire, Cleveland, 19-24, Shea's, Toronto, 26-31.
ELINORE SISTERS—Olympic, Chicago, 19-24, Empire, Cleveland, 26-31.
Elsie, Little—Keith's, Phila., 19-24, Keith's, Prov., 26-31.
Fields and Ward—Proctor's, N. Y., 19-24, Palace, N. Y., 26-31.
Filson and Erroll—Keith's, Prov., 19-31.
Fisher, Mr. and Mrs. Perkins D.—Orpheum, Kansas City, 19-24, Empire, Cleveland, 26-31.
Fortuni Bros.—Chicago O. H., 19-24.
Fisher and Carroll—Keith's, Phila., 19-24.
Flatt and Sutherland—Haymarket, Chicago, 19-24.
Frobel and Ruge—Schley, N. Y., 19-24.
Foreman and West—G. O. H., Syracuse, 19-24.
Frey and Fields—Keith's, Boston, 19-24.
Fredo and Forrest—Keith's, Boston, 19-24.
Ferguson, Marguerite—Columbia, St. Louis, 19-24.
Gilbert and Goldie—Schley, N. Y., 19-24.
Gennaro and Theol—Keith's, N. Y., 19-24.

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Now in the Process of Formation for PRODUCTION APRIL 9.

The Most Important and Novel Attraction the Vaudeville Stage Has Yet Developed.

America's Queen of Dance

Cost of the Building of this Act. $5,000

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Premier Danseuse Assoluta METROPOLITAN OPERA HOUSE, NEW YORK.

The dances are devised by G. von Palm. (Copyrights applied for.)

I. La Danse de la Mouche. II. Les Guarlandes. III. La Maison de Flammes.

A [illegible] ELECTRIC AND [illegible] SPECTACLE.

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Golden Gate Four—G. O. H., Phila., 19-24.
Gilmore, Paul—Palace, N. Y., 19-24.
Genaro and Bailey—Empire, Cleveland, 19-24, Shea's, Buffalo, 26-31.
Glenroy, James R.—Pastor's, N. Y., 19-24.
Golden, Geo. Fuller—Keith's, Boston, 19-24.
Garisons, The—England—indefinite.
Gardner, Georgia and Co.—Columbia, Cincinnati, O., 19-24, Moore's, Detroit, 26-31.
Graham, Carrie—Auditorium, Baltimore, 19-24.
Gaylor, Mr. and Mrs. Jas. G.—Proctor's, Albany, 19-24, Empire, Cleveland, 26-31.
Grapewin and Chance—Keith's, Phila., 19-24.
Galetti, Prof.—Chicago O. H., 19-24.
Grimm, Louis—Chicago O. H., 19-24.
Haynes, Gertrude—Worcester, Mass., 26-31.
Hall, Artie—Star, Cleveland, 19-24.
Hawaiian Queens—Cook O. H., Rochester, 19-24, Wonderland, Detroit, 26-31.
Hanson and Nelson—Moore's, Detroit, 18-24, Cook O. H., Rochester, 26-31.
Hawkins, Lew—Palace, N. Y., 19-24.
Halliday and Ward—Columbia, Cincinnati, O., 19-24, Columbia, St. Louis, 26-31.
Hart and De Mar—Keith's, Boston, 19-24.
HERRMANN, ADELAIDE—Schley, N. Y., 19-24, H. and B., Brooklyn, 26-31.
Harrigan—Keith's, N. Y., 19-24.
Halloways, The—Star, Cleveland, 19-24.
Hart, Annie—Miner's, Harlem, N. Y., 26-31.
Howe, Wall and Walters—Miner's, Harlem, N. Y., 19-24.
Haider—Proctor's, N. Y., 19-24.
Harding and Ah Sid—New Grand, Washn., 19-24.
Hodgkin and Leith—G. O. H., Phila., 19-24.
Higgins and Leslie—Haymarket, Chicago, 19-24.
Holt, Alfred, Chicago O. H., 19-24.
Haines and Pettingill—Columbia, St. Louis, 19-24.
Hoey, May—Columbia, St. Louis, 19-24.
Irwin and Hawley—Haymarket, Chicago, 19-24.
Johnstone Bros.—Miner's, Harlem, N. Y., 19-24.
Johnstons, Musical—Bijou, Washn., 19-24.
Kings, Two—Haymarket, Chicago, 19-24.
Kelly and Mason—Burt's, Toledo, 19-24.
Keller, Jules—Keith's, N. Y., 12-24.
Kendall, Ezra—New Grand, Washn., 19-24.
Kearns and Cole—Star, Cleveland, 19-24.
Kudara—New Grand, Washn., 19-24.
La Toska, Mlle.—Pastor's, N. Y., 19-24.
Leonzo, Vic—Pastor's, N. Y., 19-24.
Levering, Daisy, Miss—Hyde and Behman's, Brooklyn, 19-24.
Lamb, Bessie, and Co.—Miner's, Harlem, N. Y., 19-24.
Lasell, Edward—Keith's, N. Y., 19-24.
Lacy and O'Brien—Proctor's, N. Y., 19-24.
Lewis, Alice—New Grand, Washn., 19-24.
Lamothes, Four—G. O. H., Phila., 19-24.
Lingard, Katherine—G. O. H., Phila., 19-24.
Latell, Ed—Novelty, Brooklyn, 19-24.
Lieb, Sierle and Lieb—Keith's, Prov., 19-24.
Lavender and Thompson—Pastor's, N. Y., 19-24.
LEVEY, ETHEL—Star, Cleveland, 19-24.
Lirton and McIntyre—Proctor's, Albany, 19-24, G. O. H., Phila., 26-31.
Lovenberg Sisters—Haymarket, Chicago, 19-24.
Lacy, Harry and Co.—Keith's, Prov., 19-24.
Litchfield, Mr. and Mrs. Neil—Savoy, Lowell, 19-24.
Leech, Al., and Three Blossoms—Chicago O. H., 19-24.
Lane, Arthur—Chicago O. H., 19-24.
Lelliott, Busch and Lelliott—Novelty, Brooklyn, 19-24.
Moores, The—Columbia, St. Louis, 19-24.
McAvoy and May—Schley, N. Y., 19-24.
McNulty Sisters—Star, Cleveland, 19-24.
McBride and Goodrich—Star, Cleveland, 19-24.
McMahon and King—Cook O. H., Rochester, 19-24.
Murphy and Andrews—Pastor's, N. Y., 19-24.
Mortons, Three—Miner's, Harlem, N. Y., 19-24.
Mecker-Baker Trio—Miner's, Harlem, N. Y., 19-24.
Maxwell and Dudley—Palace, N. Y., 19-24.
McIntyre and Heath—Proctor's, N. Y., 19-24.
Morell and Evans—Proctor's, N. Y., 19-24.
McNish, Frank—G. O. H., Phila., 19-24.
Medway, J. C.—Keith's, Boston, 19-24.
Morris, Clara, and Co.—Novelty, Brooklyn, 19-24.
Mack and Armour—Novelty, Brooklyn, 19-24.
Mascottes, Eight—H. and B., Brooklyn, 19-24.
Merritt and Murdock—Olympic, Chicago, 19-24.
Moore, Florence—Keith's, N. Y., 19-24.
Marshall, Edna Bassett—Olympic, Chicago, 19-24, Haymarket, Chicago, 26-31.
Murray Bros.—G. O. H., Phila., 19-24.
Marsh and Sartella—Shea's, Buffalo, 26-31.
Maxwell and Simpson—Keith's, Boston, 19-24.
MURPHY, MARK—Brooklyn Music Hall, 26-31.
Mardo—Keith's, Boston, 19-24, Keith's, Prov., 26-31.
Midgeley and Carlisle—Proctor's, N. Y., 19-24.
Mora, Helena—Chicago O. H., 19-24.
NIBLO, FRED—Park, Indianapolis, Ind., 19-24, Heuck's, Cincinnati, O., 26-31.
Nelson and Milledge—Keith's, Prov., 19-24.
Newman, Joseph—Keith's, Prov., 19-24.
Nobles, The—Haymarket, Chicago, 19-24.
Neville, Dorothy—Proctor's, N. Y., 19-24.
Olive, Mlle.—New Grand, Washn., 19-24.
Ott, Phil, and Three Rosebuds—Keith's, Phila., 19-24.
ONRI, ADELE PURVIS—Columbia, St. Louis, 19-24.
Princes, Four—Olympic, Chicago, 19-24.
Pantzer Trio—H. and B., Brooklyn, 19-24.
Prentice Trio—Star, Cleveland, 19-24.
Passparts, The—Orpheum, Los Angeles, Cal., 11-24.
Pierce and Egbert—Palace, N. Y., 19-24.
Provo—Palace, N. Y., 19-24.
Peak and Keller—Proctor's, N. Y., 19-24.
Powers, John T.—Proctor's, N. Y., 19-24.
Pitrot—Orpheum, Kansas City, 26-31.
Pascatel—G. O. H., Phila., 19-24.
Patrice and Co.—Schley, N. Y., 19-24.
Partellos, The—New Castle, Pa., 19-24, Youngstown, Pa., 26-31.
Polos, Three—Poli's, N. H., 19-24.
Quaker City Quartette—Schley, N. Y., 19-24.
Rosalie—Cook O. H., Rochester, 19-24.
Ryan and Richfield—Cook O. H., Rochester, 19-24.
Reed Birds—Pastor's, N. Y., 19-24.
Ring, Blanche—Pastor's, N. Y., 19-24.
Ramsey Sisters—Pastor's, N. Y., 19-24.
Reilly, Pat—Miner's 125th St., N. Y., 19-24.
Rae and Brosche—Palace, N. Y., 19-24.
Riley and Hughes—Proctor's, N. Y., 19-24.
Rixfords, The—Keith's, Phila., 19-24.
Rigby, Arthur—H. and B., Brooklyn, 19-24.
Rosini Bros.—Olympic, Chicago, 19-24.
Rossley and Rostelle—Olympic, Chicago, 19-24.
Redding, Francesca—Proctor's, Albany, 19-24, Proctor's, N. Y., 26-31.
Ronay Sisters—Keith's, Prov., 19-24.
Boyle, Mr. and Mrs. E. M.—Keith's, Boston, 12-24, Keith's, Prov., 26-31.
Robyns, Mr. and Mrs. W.—H. and B., Brooklyn, 19-24, Miner's, Harlem, N. Y., 26-31.
Ralph, Julia—Proctor's, Albany, 19-24.
Robbins, A. D.—Keith's, Prov., 19-24.
Rose, Julian—Haymarket, Chicago, 19-24.
Silvern and Emerie—Keith's, Phila., 19-24.
Snyder and Buckley—Sunderland, Wales, 26-31, Blackburn, England, April 2-7, Plymouth, Eng., 9-15.
Schuyler Sisters—Keith's, N. Y., 19-24.
Solaret—Keith's, Phila., 19-24.
Smith and Campbell—H. and B., Brooklyn, 19-24.
Smith, Doty and Coe—Chicago, O. H., 19-24.
Smith and Cross—Chicago O. H., 19-24.
Smith and Fuller—Keith's, N. Y., 19-24.
Stuart, Cora, and Co.—Palace, N. Y., 19-24.
Sansone and Delila—Schley, N. Y., 19-24.
Silver and Sparks—Haymarket, Chicago, 19-24.
Stanton, Walter—Olympic, Chicago, 19-24.
Starr, John—Olympic, Chicago, 19-24.
Stanton, Hugh and Co.—G. O. H., Phila., 19-24, Bijou, Richmond, 26-31.
Schilkes, The—Hopkins', St. Louis, 19-24.
Thatcher, Geo.—Star, Cleveland, 19-24.
Thompson, Harry—Novelty, Brooklyn, 19-24.
Tanakes, The—Columbus, St. Louis, 19-24.
Tanner, Cora, and Co.—H. and B., Brooklyn, 19-24.
Thornton, James—Chicago O. H., 19-24.
Thornton, Bonnie—Chicago O. H., 19-24.
Tobins, Musical—Cook O. H., Rochester, 19-24, Shea's, Buffalo, 26-31.
Turner's Pickaninnies and Pauline Moran—Los Angeles, Cal., 11-24.
Titus, Lydia Yeamans—Keith's, N. Y., 12-24.
Unger, Max—Proctor's, N. Y., 19-24.
Vance, Clarice—Keith's, Boston, 19-24.
Van, Billy—Shea's, Buffalo, 19-24.
Wood and Shepard—Palace, Hansa Theatre, Hamburg, Germany, 1-31.
Willett and Thorne—Proctor's, Albany, 19-24, Empire, Cleveland, 26-31.
Watson, Harry—Keith's, Phila., 19-24.
Whindom, W. H., Quintette—Haymarket, Chicago, 19-24.
Warren and Howard—Chicago O. H., 19-24.
Wainwright, Marie—Keith's, Phila., 19-24.
Westons, Three—Palace, N. Y., 19-24.
Williams and Tucker—Schley, N. Y., 19-24.
Wormwood, Professor—Pastor's, N. Y., 19-24.
Williams and Melburn—Pastor's, N. Y., 19-24.
Wartzenberg Bros.—Miner's, Harlem, N. Y., 19-24.
Wells, Lou—Palace, N. Y., 19-24.
Ward and Curran—Columbia, St. Louis, 19-24.

MATTERS OF FACT.

Barney Gilmore reports that Kidnapped in New York has met splendid business everywhere, and that an elaborate production will be made next season. Mr. Gilmore has secured the farce, Murphy's Christening, which he will send on tour next season with a special company.

Alma Chester will add five new plays from T. H. Winnett's bureau to her repertoire for the coming season, which will be filled with all city time. Three high-class specialties have already been signed for Miss Chester by Manager Dibble.

Florence Hamilton, leading lady with Corse Payton's Southern Stock company, has made a hit this season, and the press throughout New England has praised her artistic work and handsome gowns.

Ed F. Rush's Sapho company, which is playing at the National Theatre, Philadelphia, this week, includes Julia Glover, Jean Cowgill, Stella Blair, Edith Hamilton, Grace Elwood, T. B. Bridgeland, Frank Currier, H. Laurent, Joseph A. Wilkes, Charles Hildesely, and V. C. Armstrong; Charles A. Fuller and Joseph Coleman, carpenters; Alfred A. Dolson, treasurer; Stewart Lithgow, agent.

Walter F. Westcott is now booking John Griffith in The Three Musketeers. The company is routed through Michigan, Illinois, Missouri, Iowa and Wisconsin, and Mr. Griffith is scoring well as D'Artagnan.

Gracie Beebe has scored a hit as Georgie in A Romance of Coon Hollow.

The George W. Wilson company is said to be doing a record breaking business.

The Chappelle Sisters will be at liberty after March 24. They have been a pleasing feature with the Henshaw-Ten Broeck company this season; their act making a hit everywhere.

The Clidence and Clarke company, under the management of T. C. Clarke, will feature Blanche Hazelton and A. Ellsworth Clidence next season. A company of eighteen will support them.

"W. Z. X.," care this office, offers $25 for a new idea, to be embodied in a twenty-minute vaudeville act for an eccentric comedian and soubrette.

Early open time in April is to be had at the Hartford, Conn., Opera House, which Jennings and Graves manage.

Chauncey L. Sothern closed with A. Q. Scammon's Real Widow Brown company at McKinney, Tex., March 12, and is now in town.

The tour of Sorrows of Satan, which, under Arthur C. Aiston's direction this season, has been very successful, will not close until May. Return dates have been booked in Indianapolis, Columbus, and many other cities where the play was given the first time to capacity audiences.

Arthur C. Aiston has the tour of Tennessee's Pardner booked nearly solid for next season. It will last forty weeks.

Tim Murphy recently wired Sam Shubert for Walter D. Greene's services for the heavy role in The Carpetbagger during its run at the Fourteenth Street Theatre. Manager Shubert regretted his inability to comply with the request.

Affie Warner, who joined Brown's in Town last week, has already received several flattering notices upon her portrayal of the character of Dick's wife.

M. S. Robinson has acquired the rights to the Young Opera company, which is now styled the M. S. Robinson Opera company. The company played a two weeks' engagement at Port Huron, Mich., to capacity. The company was voted the best that had ever been seen in Port Huron.

Manager J. V. Jossman, of the Oxford, Mich., Opera House, has good open time.

Marie Wellesley Sterling has a fully protected version of Sappho for rent on royalty. She claims strong comedy element and fulfillment of stock requirements.

Owing to the burning of the Theatre Francais, Montreal, Frederick Webber is at liberty for the rest of this season and Summer. The press and public of Montreal warmly praised his performances with the stock company.

All the scenery used at the Lansing Theatre, Lincoln, Neb., including exteriors, interiors, borders and drops, is offered for sale for cash by J. F. Lansing, Lincoln, Neb.

Garland Gaden, leading man of The Cherry Pickers, refused a re-engagement with the same attraction for next season, believing that it is detrimental for an actor to play the same part longer than one season.

Anita Bridger, who made a hit as Cissy in What Happened to Jones, is duplicating her success as "the touchingly clever maid" in Broadhurst's farce, Why Smith Left Home.

Charles E. Thropp, who has been in advance of Mlle. Fifi and Round New York in Eighty Minutes, is back in the city.

The business done at Lothrop's Opera House, Worcester, Mass., this season, has been the largest in the history of this playhouse. Faust, Cumberland '61, and A Night in Chinatown have just played three successive weeks, turning people away. Manager Wilton has weeks of May 7, 14, 21, and 28 open this season. He is also booking for the season of 1900-1901.

Don C. Hall and his company in repertoire put in a profitable week at Mendota, Ill., last week. The opening bill, Rudolph the Cripple, was greeted by a crowded house. The company and plays gave the best satisfaction.

Frank Nelson won many flattering encomiums while a member of the Theatre Francais Stock, Montreal. His versatility was particularly commented upon, playing a dialect character part as artistically as a straight comedy part. He has not yet signed for the balance of this season.

THE ROYAL LILLIPUTIANS.

The attraction now in process of formation by Mr. Gus Hill, under the title of the Royal Lilliputians, is assuming proportions calculated to challenge the attention of amusement managers everywhere. Even at this early date Mr. Hill is overwhelmed with offers of time for this attraction. He has launched many good attractions in the past, but he is in a better position to-day to outdo his record than ever. Three complete act sets will be used by the Royal Lilliputians. This scenery is designed as a feature. It is original in every detail, and was invented and elaborated by Mr. Hill, who had in view realistic and spectacular effect coupled with utility. The utility consists in the fact that it will be utilized by little people. For once the thirty or more dwarfs, midgets and mites will live, move and act in a Lilliputian sphere where everything is consistent in size with the little persons who dwell therein. For instance, there is a flight of stairs with the steps but three and a half inches apart. This is utility of the highest order, and the most novel kind. In the selection of little people Mr. Hill has kept steadily in view the following points: Miniature perfection in person, which evolves symmetrical form; mental attainments and artistic ability. To secure intelligent midgets is a matter of long search and physical acceptability is an exception and not the rule. The little people selected for the Royal Lilliputians are said to be human gems. The crown of this royal attraction is studded with the following stars: Major Gus Alexander, Mr. and Mrs. Littlefinger, Grant J. W. Church, Colonel Baker, Joseph Algeres, Carl Weis, Charles White, Jennie Quigley, Major Rembrock, Major Crigon, Clarence George, and others. Two of the largest giants in the world will accompany the mites. Therefore Mr. Hill might with perfect propriety call his new show the "Ogomites" for short, if he is after a very expressive word.

ANOTHER THEATRE FOR MISHLER.

Manager I. C. Mishler, who for the past seven years has been controlling the theatrical destinies of the thriving Pennsylvania towns, Altoona and Johnstown, conducting the Eleventh Avenue Opera House in Altoona and the Cambria Theatre in Johnstown, has further enlarged his enterprises by leasing the Johnstown Opera House in Johnstown, Pa. He will run this house in conjunction with the Cambria Theatre, and will give to it the same business integrity that has made his other houses so eminently successful. Things are booming in both of these towns, at Altoona the Pennsylvania Railroad Company having an average monthly pay-roll of $485,000, the last roll being $495,000. The Cambria Steel Company at Johnstown is working to its capacity, and this Summer will expend over $4,000,000 in enlarging its works. It is prophesied that the population of Johnstown will increase 20,000 within the next two years. As heretofore, Mr. Mishler should be addressed at Altoona, Pa.

Wm. MORRIS Vaudeville Agent

BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners, novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres.

Send me your open time immediately.

F. F. PROCTOR'S AMUSEMENT ENTERPRISES.

F. F. PROCTOR, - Proprietor and Manager
J. AUSTIN FYNES, - - General Manager

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REFINED VAUDEVILLE.

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High-class novelties all the time, noon to 11 P. M.

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58th Street and 3d Avenue Arcade.
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DATES AHEAD.

(Received too late for Classification.)

A GUILTY MOTHER: Buffalo, N. Y., March 26-31.
BIG GAIETY (Rice and Barton): Brooklyn, N. Y., 19-24, Philadelphia, Pa., 26-31, Brooklyn, N. Y., April 2-7.
DESHON OPERA: Franklin, Pa., March 19-24, Butler 26-31.
GRASS WIDOWS (Miaco): Buffalo, N. Y., March 19-24.
HEARTS OF THE BLUE RIDGE: Franklin, Ind., March 21, Greenfield 22, Knightstown 23, Connersville 24, Rushville 26, Portland 27, Kendallville 28, Mishawaka 29, Michigan City 30, Pullman, Ill., 31.
LA MARR, HARRY: Gardiner, Me., March 19-24, Augusta 26-31.
LONDON BELLES (Rose Sydell): Buffalo, N. Y., March 26-31.
MIDNIGHT IN CHINATOWN: Denver, Col., March 26-31, Pueblo April 3, Dodge City, Kan., 5, Kansas City, Mo., 8-14.
REAPING THE WHIRLWIND (J. M. Cooke and W. P. Cullen, mgrs.): [illegible] May 3-5, Albany, N. Y., 7-9, [illegible] N. J., 14-16.
TUCKER, LILLIAN (Chas. A. Vaught, mgr.): Bellaire, O., March 19-24.
TWELVE MONTHS LATER (Daniel and Chas. Frohman, mgrs.): New York city March 26—indefinite.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Haymarket, Flo Irwin and Walter Hawley, in The Gay Miss Con, and Milton and Dolly Nobles, in A Blue Grass Widow, are the stars. Johnny Carrol, William Windom and his quartette, James and Fannie Donovan, Julian Rose, Flatt and Sutherland, Dorothy Drew, Brothers King, Armstrong and Cassady, Lovenberg Sisters, Silver and Sparks, and Higgins and Leslie complete the bill.——Helene Mora is at the top of the list at the Chicago Opera House. Others are Arthur Dunne and Clara Jerome, James Thornton, Al. Leech and the Three Blossoms, Bonnie Thornton, Smith, Loty and Coe, Galetti's monkeys, Three Fortuni Brothers, Smith and Cross, Alfred Holt, Lorea Grimm, Arthur Lane, Warren and Howard, Carter and Young, and Caldwell and Henry.——The Olympic has Frank Bush as its chief attraction; also the Elinore Sisters in The Dangerous Mrs. Delaney, Brothers Rosini, Edna Bassett Marshall, Almont and Dumont, Walter Stanton, Merritt and Murdock, John Starr, Four Princes, Tina and Val Corri, Rossley and Rostelle, and the kinodrome.——The American Beauty Burlesquers are at Sam T. Jack's. Jeanette Dupree, Mildred Murray, Spencer Brothers, Sau Craut Brothers, Scanlon and Stevens, Monroe Sisters, and George Diamond do specialties.——Sam T. Jack's Own co. remain a second week at the Trocadero.——Items: The Lyric is giving vaudeville with its regular attractions, at 10, 20 and 30 cent prices. This week Sankey Brothers, the Mowetts, and Josephine Harvey are on.—The Chicago branch of The Eagles gave a vaudeville performance of thirty acts at the Columbia, Sunday, 18.—Wesley Jukes, for thirty years connected with circuses and museums in this country, died at his home in Chicago 11. M. A. TWYFORD.

BOSTON, MASS.—Joseph Hart and Carrie De Mar head the bill at Keith's this week in their new sketch, A Close Call, and Mr. and Mrs. Edwin Milton Royle remain another week to revive Captain Impudence. The other cards are George Fuller Golden, Dixon, Bowers and Dixon, Mardo, Leo Dervalto, Maxwell and Simpson, W. E. Bates, Doris and Co., Frey and Fields, J. C. Medway, Arnim and Wagner, De Boe, Casino Comedy Four, Fredo and Forest, and the biograph. P. S.—The Girl with the Auburn Hair has had her last week.——The advertisement of the Howard Athenaeum states that the five Barrison Sisters will give their "Tabasco Novelty" with Fred Irwin's Burlesque co. this week. The announcement will be quite a surprise to five ladies on the other side of the Atlantic. The other features of the bill are the Cornallas, Carter, Thompson, Zeb and Zarrow, Mlle. Marie, Al. Raymond, Barney Bernard, Louise Carver, Gertie Pollard, Fred Bailey, Harry Madison, and Lillian Durham. The house olio includes Fitzgibbon, McCoy and Fitzgibbon, Margaret Scott, the Grant Sisters, Kitty Hoffman, Teed and Lazell, Martin Malloy, James P. Reed, Dan Anderson, and James Neary.——The Palace has the Knickerbocker Burlesquers, including Bert and Sophie Leslie, Alf Grant, Rosalie, Armstrong Brothers, Wright Sisters, La Moyne Brothers, and Cissy Grant.——Miner and Van's Bohemian Burlesquers are at the Lyceum with Vevie Nobriga, Billy Van, Tyson Sisters, Mitchell and Cain, Weston and Beasley, Fisher and Clarke, the Esmeralda Sisters, Kessler and Carrick, and Fred Wyckoff.——Vaudeville turns are contributed at Austin and Stone's this week by the Pavillos, Peter and Paul Preston, Cissie Kessler, Hearst Brothers, Youngs and Brooks, Waldo Whipple, Graham Sisters, Arcavis Troupe, Herr Svensen, the Patnaudes, the Reilleys, Dixon and Holmes, Kelly and St. Claire, Rennie and Corb, Kenney and Minneck, Alice Laurie, Lieut. Stuart, and Hayton Sisters.——A. A. Hashim will give the patrons of the Boston vaudeville bills, beginning April 2 and lasting all Summer. He does not become lessee of the house, but is the next thing to it. Two performances a day will be given, and there will be an orchestra to furnish the accompaniments. Popular prices will be the rule. With vaudeville of the highest class at Keith's and the Boston side by side, Washington Street will have a lively contest. JAY BENTON.

PHILADELPHIA, PA.—This week is May Howard's farewell engagement at the Trocadero. The attraction is the same as on her last visit. Fifi Flambeau and The Sporty Count are the burlesques, with Mlle. De Vere, Eulalie and Kerwin, Lorentz and Allen, Myrtle Tressider, Evans and Grant, Fanny De Costa, Leslie and Curdy, St. Clair and Nichols, Frank Bernard, Lancaster and Watson, Blanche Latell, and May Howard. Business large. Imperial Burlesquers 26; Al Reeves April 2.——Jacobs and Lowry's Merry Maidens co. is a big card at the Lyceum. The olio introduces Nelly Hanly, Two Judges, Madden and Farnum, Josie Flynn, Revere Sisters, Sam Rice, and James Lowry. Tammany Tigers 26.——The Utopians, under the management of T. W. Dinkins, are at the Kensington, where business has been unusually large all season. The co. includes Lane Sisters, J. C. Flynn, Lida Dexter, Wrothe and Wakefield, and Barton and Ashley. The burlesques are The Black Cat, and Hotel Razzle Dazzle. Rice and Barton's co. 26.——The Arch Street Museum, with continuous, presents this week Mr. and Mrs. Wiley Hamilton, Charles Kenna, Nellie V. Nichols, Gilbert Sarony, Bryan and Clark, Mr. and Mrs. William Link, and the Musical Ravens. S. FERNBERGER.

WASHINGTON, D. C.—The New Grand presents an array of excellent acts, headed by Ezra Kendall. Others are Dolan and Lenharr, Kudara's Japanese dogs, the Waka-Hama Japanese Midgets, Tola Kudara, Chappelle Sisters, Mlle. Olive, Little Alice Lewis, and Harding and Ah Sid. Cissie Loftus is the star commencing 26.——Phil. Sheridan's always up-to-date City Sports Burlesquers are at Kernan's Lyceum, where the combination, as usual, "makes good." Chrissie Sheridan, Brothers Lowell, Fannie Lewis, Moulliere Sisters, Alice Leslie, Mills and Hart, Gertie Collins, the Baileys, Ruth Beecher, and Carr and McLeod are in the co. Cracker Jacks 26.——The Bijou presents an attractive bill which comprises Jess Dandy, Tom Lewis and Sam J. Ryan, Roger and Belle Dolan, Cook and Sonora, Patterson Brothers, Sisters Tyson, and the Musical Johnsons. A new burlesque is put on by the stock co., entitled The Three Judges, which is good. JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Week 12-17 was notable for the presence of two headliners and a long bill of general excellence. Camille D'Arville sang herself into the hearts of her audiences and was given a cordial reception. Joseph Hart and Carrie DeMar were held over for a second week, and presented for the first time on any stage Mr. Hart's new musical comedy, A Close Call. The popular verdict is that it is the best thing this clever pair have ever done. There are five characters in the sketch, of which Mr. Hart assumes three and Miss DeMar two, and these involve four costume changes for him and three for her. It is replete with witty lines and funny situations. A number of new songs are also introduced, and Miss DeMar shows some elegant gowns. The programme also presented Harrigan, Schuyler Sisters, Clarice Vance, Silvern and Emerie, Ed Latell, Budd Brothers, J. C. Medway, Mason and Francis, Professor Dodd, Mattie Nichols, Lawrence Manning, and Elinore Mackeye. Business large. 19-24: The Girl With the Auburn Hair, Harry Lacy and co., Filson and Erroll, Mlle. Emmy and her dogs, three Ronay Sisters, Joseph Newman, A. D. Robbins, Nelson and Milledge, the Averys, biograph, Lieb, Seerle and Lien, the De Greaus, and Si Stebbins.——Olympic (Spitz and Nathanson, managers): A crowded house greeted the Little Egypt co. 12. A good programme was given by Virginia Seymour, Mitchell and Love, Emery and Marlow, Garnold and Gilmore, Armstrong and Porter, and Eddie Leonard. Weber's Parisian Widows 19-24.——Westminster (George H. Batcheller, manager): Miner and Van's Bohemian Burlesquers drew large audiences 12-17, and duplicated former success. Billy Van and Vevie Nobriga made the hit of the bill. Irwin and Harris, Weston and Beasley, La Fiesta, Esmeralda Sisters, Mitchell and Cain, Fisher and Wyckoff, and Kessler and Carrick were also in the co. High Rollers 19-24. HOWARD C. RIPLEY.

ST. PAUL, MINN.—Olympic (J. C. Sodini and Frank Balocchi, proprietors and managers): Business is prospering under the new management. Week 12-17: The co. comprises Babe Harrington, Lottie Lavier, Mae Loveland, Lanction, Lucier and Lanction, Mable and Blanch Ward, Cecil Hall, the Zoyarows, Charles Ellsworth, Jennie Bender. J. C. Sodini, proprietor and manager of the Olympic at St. Paul and the Columbia, at Minneapolis, is now looking up a location in St. Paul for a new theatre, which he contemplates building this Spring.——Palm Garden (A. Weinholzer, manager): Opened to good business 12-17. The Millionaire Tramps and a taking olio was presented by Flo Houston, Birdie Clayton, Mamie Peck, Harry Hart, Don Jarrett, Carl Raymond, Lew Williams, Stella Jarrett, Harry Brandon, Dickie Howard, Mlle. Zelino, and Florence Hart. Performance pleased.——Tivoli (John Straka, proprietor): Fair business 12-17. A good musical programme took well. Lottie Holmes and Thomas Gleason are the entertainers. GEORGE H. COLGRAVE.

ALBANY, N. Y.—Proctor's (F. F. Proctor, manager; P. F. Nash, resident manager): Week 12: Maxwell and Simpson in illustrated songs demonstrated to large houses that they are at the head in that line of entertainment. Fields and Ward are comedians who do not grow tiresome. In place of Polly Holmes, the one legged bicyclist, C. G. Kilpatrick, appeared. He is a wonder. The Fas-Ma La Trio, Raymond West, and Little Sunshine won many laughs. Rice Brothers, Lynch and Jewell, and Ostrado are in the bill.——Gaiety (Agnes Barry, manager): The Sapho Burlesquers came 8 and left 10. The co. was very ordinary. Rose Sydell's London Belles 12-14 did big business. Nelson Sisters are a feature. White Crook co. 15-17. CHARLES N. PHELPS.

TORONTO, CAN.—Shea's (M. Shea, manager): The Behman Show, about the best vaudeville organization ever seen here, returned to Shea's 12. Business was, as usual, good, and the crowds well pleased. The Four Cohans, and Fred Niblo are the best on the bill, which includes the Rossow Midgets, Ethel Levey, Merkel Sisters, Ramza and Arno, Yorke and Adams, and Diana. Hopkins' Specialty co. 19.——Bijou (M. Robinson, manager): Robinson's Stock co. put on an indifferent entertainment and specialties by Joseph F. Morgan, Bassett and Cole, Lilyar Crone, John M. P. Milligan, Fairman and Lyons, and Lillian Manola. Dark 15-17.——Empire (A. McConnaugh, manager): The stock co. presented a low-class entertainment to poor business. J. V. McAREE.

PITTSBURG, PA.—Bissell's Fads and Follies co. is doing a good business at the Academy 12-17. The bill includes Perry and Lulu Ryan and Emma Wood, Harris and Walters, Mike S. Whalen, Whallen and Dupree, Harry and Eva LaReane, Frank Fogarty, John V. Erice, Jessie Hall, and Mlle. Pom-Pom. Rentz-Santley co. 19.——McIntyre and Heath and their co. are at the Duquesne 12-17. Eugene O'Rourke, assisted by Rose Braham, made his Pittsburg debut in vaudeville in After the French Ball. The co. is better than ever and the audiences are well pleased.——Item: George A. Meagher, world's champion figure skater since 1891, is skating at Duquesne Garden 12-17. L. W. MENDENHALL.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Cora Tanner and co. were the feature of the excellent bill week 12-17. Miss Tanner presented My Husband's Model, assisted by Elwood Bostwick, successfully. Tanner, Fisher and Carroll, the Hawaiian Queens in King Moo's Wedding, Du Bell, Frey and Fields, Ashley and Wooley, Billy and Madrid Jackson, the vitagraph, and Franklyn and Eva Wallace were also in the bill. Week 19-24: The Three Polos, Canfield and Carleton.——Items: Cora Tanner was the guest of friends while here week of 12.—Mr. and Mrs. Poli are back from a visit to New York. JANE MARLIN.

JERSEY CITY, N. J.—Weber's Dainty Duchess co. opened at the Bon Ton 12-17 to fine business, and the co. deserved it. Sapho of Chinatown is excellently done by Letta Meredith, Josetta Webb, Matt Trayers and Junie McCree. In the olio are Swor and Dene, Walz and Ardell, the Mimic Four, Howard and Emerson. Imperial Burlesquers 19-24. Tammany Tigers 26-30.——Items: Charles F. Wiegand, manager of the Dainty Duchess co., received a warm welcome from a number of old friends while here with his co. 12-17.—Walz and Ardell and Howard and Emerson are big hits with the Dainty Duchess co. WALTER C. SMITH.

BUFFALO, N. Y.—Shea's presented Hopkins' Trans-Oceanics to crowded houses 12-17. Mlle. Marzella was the star. Fulgora's Stars 19-24.——The Court Street presented May Howard Extravaganza co. 12-17. This co. made the biggest hit of the season at this house. Miaco's Jolly Grass Widows 19-24.——Wonderland presented usual programme of variety to big houses.——Item: Fred McClellan, late of the Madison Square Roof Garden, N. Y., has opened a new Main Street Concert Hall, called "The Palms." As he is very popular with Buffaloians, there is no question about the success of his venture. RENNOLD WOLF.

SAN FRANCISCO, CAL.—A big week at the Orpheum 4-10. The Sie Hassan Ben Ali acrobats were immense. Newhouse and Ward are clever cyclists. The Smedley Sketch Club scored. Anna Whitney entertained. New attractions 11-17: Mr. and Mrs. Sidney Drew, Flatow and Dunn, and Howard Thurston. FRED S. MYRTLE.

KANSAS CITY, MO.—Orpheum (M. Lehman, manager): Lillian Burkhart, in A Deal on 'Change, proved delightful. Bruet and Riviere, mimics, were clever. Melville and Stetson, Gilbert Brown, Ziska, a clever magician, the Garnellas, in Esmereida, and Edna Bassett Marshall and her urchins completed the strong bill. Houses crowded. F. B. WILCOX.

CLEVELAND, O.—The Empire will have a strong bill with Robert Hilliard as the topliner 19-24.——At the Star an exceptionally good house bill will be presented, composed of Clirette, George Thatcher, the Holloways, Artie Hall, McNulty Sisters, McBride and Goodrich, Partie Trio, Kherns and Cole, and the cinematograph. WILLIAM CRASTON.

MILWAUKEE, WIS.—Hurtig and Seamon's A Social Maid co. opened to packed houses at the Star 11. The musical features were especially good. Nina Collins scored a hit. The Bison City Quartette was also well received. The audience was highly satisfied. Tammany Tigers 18-24. CLAUDE L. N. NORRIE.

CINCINNATI, O.—Week 11-17 at the Columbia Truly Shattuck, Caron and Herbert, Leroy and Clayton, Stanton and Modena, George W. Day, Lillie Western, Genaro and Bailey, Irene and "Zaza," and the biograph made up the bill.——The Victoria Burlesquers were at People's 11-17 and gave an excellent performance. The olio included Way and Maitland, Reid and Gilbert, Agnes Behler, Curtis and Watson, Fields and St. John, and Carrie Thomas. All were applauded. Parisian Belles co. 18-24.——Isham's Octoroons were at the Lyceum, where they drew good houses. Belle Davis, Smart and Williams, the Brittons, William Mozambique English, and Billy Miller were the stars.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Business excellent week 12-17. The olio included Joe Welch, Franklin Sisters, the Bachelor Club, Martinetti, and Sutherland, Zimmer, Francesca Redding and co., and Brothers Melrose. Week 19-24, Hawaiian Queens, McMahon and King, Sophia Burnham, Roseire, Mr. and Mrs. Tobin, James A. Dunn, and Ryan and Richfield.——Empire (H. C. Jacobs, manager): Irwin's Vaudevilles to good business 12-14. The co. comprised Bailey and Madison, Lillian Durham, Barry Thompson, Annie Carter, Zeb and Zarrow, Louise Carver, Genie Pollard, Mlle Marie, Raymond and Bernard, and the Cornallas. The Trolley Party to good business 15-17.

OMAHA, NEB.—At the Creighton-Orpheum the last two evenings of week ending 10 Lillian Burkhart produced Hubert Davies' costume play, Fifty Years Ago. The piece shows Miss Burkhart in the role of a granddaughter of Squire Thornber (Fenwick Leach), who has eloped with her young lover and is seeking forgiveness from the old gentleman. Both Miss Burkhart and Mr. Leach are effective, and the piece proved quite popular with large audiences. The bill week 11 includes Mr. and Mrs. Perkins Fisher, the Holloways, Kelly and Violette, O'Brien and Buckley, Partie Trio, Julia Kaltborn, and the Leonards. Business, as usual, is excellent.

LOS ANGELES, CAL.—ORPHEUM (J. Rush Bronson, manager): In spite of heavy counter attractions they stood up to see a tip topper bill 5-11. Cushman, Holcomb and Curtis met with a gratifying reception. Kathryn Osterman and Co. scored emphatically in The Editor. Harris and Fields, the Boer comedians, made good and kept it up, and De Witt and Burns were appreciated. Fannie Fields, Monroe and Mack, and Deets and Don duplicated their last week's hits, and Papinta was the star of the constellation. Fresh faces 12: The Passparts, Pauline Moran, and Trovollo.

NORFOLK, VA.—Auditorium (James M. Barton, proprietor): Week 12: Farce, Fat Jack and Slim Jim. Olio: Professor De Long, Dot Stanley, H. M. Lorrett, Tedwyn Sisters, the Noles, Marion and Montigue, the Four Pickerts, Burt Parker, the Mazziottas, and Jeannette Schacht. Mr. Barton continues to give his patrons nothing but the best. House packed.——Bijou (Abb. Smith, proprietor): Week 12: Owing to the good numbers on last week's bill "Pop" Smith retained the same people for this week. Business satisfactory.

SYRACUSE, N. Y.—Grand Opera House (Lee Shubert, manager): Nilsson's Aerial Ballet, Polly Holmes, Linton and McIntyre, the Metweefs, Drawee, Hodgkins and Leith, Gordon Eldrid, Leon Sisters, Raymond and Clark, and the kinodrome are pleasing large houses 12-17.——Dunfee (Dunfee Brothers, lessees; G. A. Edes, manager): Sapho is the burlesque by the Stock co. 12-17, which, together with Collins and Hardy, Jordan and Welch, Sisters Taylor, Wood and Ray, and Latina in the olio, pleased good sized houses.

DETROIT, MICH.—Wonderland has several new acts week 12. Ida Fuller, Mr. and Mrs. Mark Murphy, Caroline Hull, Charlie Case, Dean and Jose, the Darrows, and the Tobins are first-class.——At the Capitol Square the Parisian Belles Gay Burlesquers opened 11. The features are the dancing of Anna Suits and Frank Hayes, and the singing of Margaret Manning. Petching Brothers, George Munroe, Leland and Mack, and Baker and Bunell are also in the co.

FALL RIVER, MASS.—Casto (Al. Haynes, manager): Joe O'Hare concluded a two weeks' engagement 17. Others were Mr. and Mrs. Neil Litchfield, Hosmer and Coes, Fred Bowman, Bancroft and White, Nellie Walters, and the biograph.——Rich's (A. E. Rich, manager): Little Egypt Burlesque co. 8-10 to good business. A house bill opened 12 but closed the second night through lack of patronage. Sapho Burlesquers 17.

WILMINGTON, DEL.—Wonderland (W. L. Dockstader, manager): This week's bill is unusually attractive, drawing good crowds. Bill for 12-17 is Foreman and West, Sheehan and Kennedy, Margaret Rosa and Bertha Kellogg, Billy Link, William Courtwright and Jennie Lee, Willett Charters, Hague and Herbert, Mildred Foreman, Lesh and Hugg.

LOUISVILLE, KY.—Fred Rider's New Night Owls co. was the attraction at the New Buckingham 11-17. A burlesque on Sapho was given. In the co. are Mr. and Mrs. Tony Pearl, Dot Lathrop, Rawson and Baisly, Polk and Tresk, Nat Leroy, and Henley and Farnum. Business good. Vanity Fair 18-24.

PATERSON, N. J.—Bijou (Ben Leavitt, manager): Manchester's Cracker Jacks 12-17 gave the same clever performance as on their previous visit a few weeks ago and did a nice business. Pictures of the McGovern-Dixon fight are a feature. Dainty Duchess co. 19-24.

INDIANAPOLIS, IND.—Empire: The Victoria Burlesquers, who held the boards 7-9, were the poorest aggregation seen at this house this season. The American Burlesquers, who followed 12-17, were a decided improvement, and business has increased. The City Club 19-24.

WEST SUPERIOR, WIS.—Gem (W. S. Campbell, proprietor; Clarence Leonard, manager): Week 12-19 the Cliffords, the Leonies, Ed O'Brien, May Wilson, May Temple, Bert Daly, Castle Sisters, Hazel Pierce, Zanfrella and Ashley, Jack Welch, and Sully.

ATLANTA, GA.—Imperial (W. H. Truehart, manager): A clever burlesque on Sapho was put on week of 12 and drew good audiences. New specialties also caught the crowd.

TROY, N. Y.—Rush's White Crook Burlesquers 12-14 to good houses. Specialties by Viola Sheldon, Shayne and Worden, Gallagher and Barrett, Smith and Champion and Welland. Performances hereafter will be clean, as all vulgarity will in the future be cut out.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 12, Gilmore Band, Condit and Morey, Anderson, Appleton and Allan, Lavender Richardson, Murphy and Willard, and the Larkins. The local views by the kalatechnoscope are proving very popular.

WORCESTER, MASS.—Park (Shea and Wilton, managers): Marion Manola and Patrice divided the large type 12-17. The other entertainers were Terry and Lambert, Lotta Gladstone, Bright Brothers, Gloss Brothers, the Three Murrays, Little Tina, and Kirkland's pigs.

PEORIA, ILL.—Weast (P. A. Weast, manager): Week 12 White and Harris, Kent and French, Walker Sisters, Joe Gomes, and Madame Cordelia.——Jacobs' (A. F. Jacobs, manager): Week 12 same bill as preceding week.

LOWELL, MASS.—Savoy (Mack and Dempsey, managers): Week 12, William Cahill Davies, Simon Brothers, George C. Martin, West and Williams, Helen Ormsbee, Falando, and Morrow and Mendia.

SCRANTON, PA.—Gaiety (Austin A. Walsh, manager): Al. Reeves' co. 12-14. Good performances to large houses. Indian Maidens 15-17. Bob Manchester's Cracker Jacks 19-21. Monte Carlo Girls 22-24.

NEWARK, N. J.—The entertainment at Waldmann's Opera House 12-17 was furnished by the Bowery Burlesquers. The co. was seen here earlier in the season and is now repeating its fourth success. Rice and Barton co. 19-24.

SISTERSVILLE, W. VA.—Columbia (A. A. Webber, manager): Week 12 Nichols and Teed, St. Clair Sisters, Ernest Lenore, Ada Teed, Ruth Deshon, Orme, Lillie Milton, and Sefton and Deagle.

GLOUCESTER, MASS.—Dewey (George La Barr, manager): Week 12 Martin and Willis, Little and Pritzkow, Forrester and Floyd, Spaulding, and Burskirts and Howard.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): Miaco's Jolly Grass Widows opened 12 for a week to S. R. O. The attraction is a good one and a large week is certain.

WILKES-BARRE, PA.—Bijou (Austin Walsh, manager): Dark. No future bookings announced.

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(Continued from page 7.)

in Carmen 9 scored a pronounced success; S. R. O. Fabio Romani 12; good performance; large audience. The Dairy Farm 21.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Hi Henry's Minstrels 9; S. R. O.; excellent performance. Howe's moving pictures 12; pleased a good house. Guy Brothers' Minstrels 14; good house. Uncle Josh Spruceby 16. Deshon Opera co. 19-24.

DU BOIS.—FULLER'S OPERA HOUSE: Andrews Opera co. 12, 13; pleased good audiences in Carmen and Martha. Maro, magician, 14; first-class performance; large house. Willard Newell 15-17. Vermont (local) 20, 21. Jeffries-Sharkey pictures 26. Fabio Romani 29.

COLUMBIA.—OPERA HOUSE (James A. Crowthers, manager): Little Irene Myers co. 5-12; good business. Presenting The Two Orphans, The Silver King, Little Lord Fauntleroy, The Burglar, Outcasts of a Great City, The Rocky Mountain Waif, and The Shadow Detective; satisfaction given.

CHAMBERSBURG. — ROSEDALE OPERA HOUSE (Frank Orr, manager): A Milk White Flag 13; large and delighted audience. Haydn's Third Mass (local) 27. Peck's Bad Boy 29.——ITEM: Loretta La Petro, of A Milk White Flag, is in the hospital here, very ill

CARLISLE.—OPERA HOUSE (Markley and Appell, lessees; E. H. Carpenter, manager): Stetson's U. T. C. 8; gave satisfaction to a large house. A Milk White Flag 12; big business; pleased audience. Culhane, Chace and Weston's Minstrels 15. 'Way Down East 24. Modjeska April 2.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager; Roy N. McCormick, resident manager): Fabio Romani 9; fair performance to fair house. Dixie Specialty co. 13; fair house; audience pleased. A Trip to Chinatown 15.

NORTH EAST. — SHORT'S OPERA HOUSE (Charles A. Ensign, manager): The Scovilles 12-17. The Corner Grocery 28.——ITEM: F. C. Beecher having gone to McKeesport, Charles A. Ensign has assumed the management of the Opera House.

LATROBE. — SHOWALTER'S OPERA HOUSE (W. A. Showalter, manager): Fabio Romani 14; S. R. O.; audience pleased. Uncle Josh Picture Play 15; large and pleased house. My Friend from India (local) 26, 27.

KANE.—LYCEUM (A. B. Cohn, manager): Guy Brothers' Minstrels 22. Fabio Romani 27.——OPERA HOUSE (George H. Verbeck, manager): Quo Vadis 9 pleased a large audience. Maro 15. Andrews Opera co. 16. Sapho 17. Booth and Collier Stock co. 19-21.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Hi Henry's Minstrels pleased big business 8. The Doctor's Warm Reception to packed houses 10. Deshon Opera co. opened for a week 12 in La Mascotte to capacity.

MINERSVILLE.—OPERA HOUSE (Charles F. Kear, manager): Professor Ford lectured 8 to capacity. Holden Comedy co. presented The Denver Express 9; large audience; poor performance; amateurish. The Lees 12-17.

PHILIPSBURG. — PIERCE'S OPERA HOUSE (J. C. Thompson, manager): The Corner Grocery 10; poor performance; good house. Willard Newell co. 22-24. Lewis Morrison 27. Cameron Clemens co. April 2-7.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Kellar 2; big house pleased. Jack and the Beanstalk 10. Elks' Minstrels 16, 17. The Corner Grocery 19. A Jay from Jaysville 20.

FREELAND.—GRAND OPERA HOUSE (J. J. McMenamin, manager): A Woman in the Case 12; good performance. A Milk White Flag 16. Stetson's U. T. C. 21. Lynwood 23. The Cherrypickers April 6.

SHAMOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): A Woman in the Case pleased good sized house 10. Mlle. Fifi 12; large and pleased audience. Monte Carlo Girls 16. The Paiges 19-24.

SHARON.—MORGAN GRAND OPERA HOUSE (J. Elmer Grimm, manager): Guy Brothers' Minstrels 10; big business. Jack and the Beanstalk 12. Quo Vadis 15. Jeffries-Sharkey pictures 19.

SHEFFIELD.—I. O. O. F. THEATRE (W. G. LeRoy, manager): Hi Henry's Minstrels 1 to capacity; average performance. Fabio Romani 24. Guy Brothers' Minstrels (return) 21.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): The Span of Life 10; good house. The King of the Opium Ring 12; packed house. Mlle. Fifi 15. The Wealthy Widow Wiggles 17.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Jack and the Beanstalk 9. Howe's moving pictures 13, 14; fair business; audiences pleased.

SUNBURY.—OPERA HOUSE (W. C. Lyons, manager): The Doctor's Warm Reception 8; small house; co. fair. The Span of Life 21. E. H. Frye 22. Maro 24.

MOUNT PLEASANT.—GRAND OPERA HOUSE (J. B. Coldsmith, manager): Andrews Opera co. in Martha 8; S. R. O.; audience pleased. Troy's Dixie Specialty co. 12; fair house and performance.

JEANNETTE.—BYERS THEATRE (Frank Fitzsimmons, manager): Troy's Dixie Specialty co. pleased a big house 10. Fabio Romani 15. The Doctor's Warm Reception 17. Dixie Specialty co. (return) 24.

LEWISBURG.—NEW OPERA HOUSE (W. W. Wolfe, manager): The Span of Life 9; good performance; fair house. A Night Off 12; excellent performance; good house.

ASHLAND.—GRAND OPERA HOUSE (Frank H. Waite, manager): The Paiges 13-17 opened in La Belle Marie to good business; co. excellent.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): A Merry Chase 5; good performance; small audience. A Woman in the Case 17.

M'KEESPORT.—OPERA HOUSE (F. D. Hunter, manager): A Trip to Chinatown 9; S. R. O.; audience pleased.

LOCK HAVEN.—OPERA HOUSE (J. H. Mussina, manager): White's Faust 8; large audience; good performance.

BELLE VERNON.—PEOPLE'S THEATRE (E. C. Baird, manager): John A. Wood Concert co. to poor business 16. Peck's Bad Boy 17.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Andrews Opera co. in Carmen pleased a large audience 14. Willard Newell co. 19-21.

CAMBRIDGE SPRINGS.—SAYLES' OPERA HOUSE (A. H. Drake, manager): The Corner Grocery 27.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): Henry Miller in The Only Way 8. King of the Opium Ring 14; crowded house pleased.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): The Corner Grocery 5 to capacity; audience pleased. The Span of Life 19.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Howe's moving pictures 9, 10, to fair business. Maro 16.

TARENTUM.—OPERA HOUSE (Finney and Gilliland, managers): Edmund Vance Cook 13; large house. Dixie Specialty co. 15.

WELLSBORO.—BACHE AUDITORIUM (Dartt and Dartt, managers): The Span of Life 7; good house and co. What Happened to Jones 31. Faust April 5.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Uncle Josh Picture 16.

MILTON.—OPERA HOUSE (A. J. Blair, manager): The Span of Life 22.

CHARLEROI.—COYLE THEATRE (R. S. Coyle, Manager): Dark.

LEWISTON.—TEMPLE OPERA HOUSE (H. A. Felix, manager): A Trip to Chinatown 23.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (J. M. Grable, manager): Dark.

WEST CHESTER.—ASSEMBLY BUILDING (Davis Beaumont, manager): 'Way Down East 15.

RHODE ISLAND.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Jere McAuliffe co. in Under Sealed Orders, The Lights o' London, Rip Van Winkle, and Escaped from Sing Sing 8-10; light business; performances satisfactory. Jessie Harcourt co. 12-14 in The Pay Train, Captain's Mate, and The Wheel of Fortune; average business; good co. The Missouri Girl 19-21.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): Corse Payton Comedy co. closed a successful week 10. A Female Drummer 14; crowded house; excellent performance. Harry Ladell, Johnstone Bennett, Charles Hawkins, and Nellie O'Neill were very clever. The Girl from Maxim's 15. A Bunch of Keys 16.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): A Bunch of Keys 15. Jessie Harcourt co. 19-24 in Kentuck, Love and Law, The Pay Train, The Captain's Mate, Myrtle Ferns, Fair Play, and The Wheel of Fortune.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): The New York Musical Club (ushers' benefit) 15; light house; stormy night. Jere McAuliffe Stock co. 26-31.

SOUTH CAROLINA.

SPARTANBURG.—OPERA HOUSE (Max Greenewald, manager): Joshua Simpkins 9; fair house and performance. Robert Downing in An Indiana Romance 13 would have drawn a much larger house had it not been for a rumor that Mr. Downing would not appear in the cast; performance excellent. Brown's in Town 15. Labadie's Faust 26. Wiedeman's Comedians April 2-7.——CONVERSE CONSERVATORY OF MUSIC (Dr. R. H. Peters, manager): Theodore Thomas' Orchestra 20.

ORANGEBURG.—ACADEMY OF MUSIC (O. B. Rosenger, manager): A Box of Monkeys (local) 9 gave satisfaction to a good house. Faust 30.

CAMDEN.—OPERA HOUSE (Malone and Goodale, managers): Good concert by local talent 9; good business.

ANDERSON.—OPERA HOUSE (Orr and McCully, managers): Faust 24. Wiedeman's Comedians 26-31.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (H. V. Allen, manager): Columbia Stock co. 5-10 in Under the Magnolias, Asleep at the Switch, The Middleman, Lights and Shadows of a Great City, Article 47, and Ten Nights in a Bar Room; fair performances; good houses. Sanford Dodge 15-17 and 19.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Harry Corson Clarke in What Happened to Jones 6; good business; pleasing performance. Elsie De Tourney 9 in Mary Stuart; fair business; Madame De Tourney good; co. weak. Young Brothers' U. T. C. 10; large business. Spedden-Paige co. 11-17.

LEAD CITY.—MINER'S UNION OPERA HOUSE (J. C. McLemore, manager): Columbia Stock co. (return) 12-15. Sanford Dodge 20-24.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): A Trip to Africa 7; small house; co. poor.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): Elsie de Tourney 13.

TENNESSEE.

NASHVILLE.—GRAND OPERA HOUSE (T. J. Boyle, manager): The Boyle Stock co. in The Wife 5-10 pleased large audiences. For the week of 12 the stock co. was at its best in Fanchon, with Nellie Callahan in the leading part. Miss Callahan has made a big hit since her arrival in Nashville a short time ago. William Beckwith and Morris McHugh also deserve praise. Good specialties by the Esher Sisters, Hamilton Hill, and Ameta.——THE VENDOME (Staub and Sheetz, managers): Black Patti's Troubadours 9, 10; topheavy houses. Children of the Ghetto 23, 24.

MEMPHIS.—LYCEUM THEATRE (Frank Gray, manager): The Evil Eye 8-10 was the most successful extravaganza of the season; business large. Richard Mansfield 27.——GRAND OPERA HOUSE (Thomas J. Boyle, manager): Pawn Ticket No. 210 drew large houses 12-17. Rosedale 19-24.——AUDITORIUM (Benjamin M. Stainback, manager): The Prodigal Father 8-10 did poor business. The co. closed here. Black Patti's Troubadours to large houses 12-14. Anna Eva Fay 19-24.

KNOXVILLE. — STAUB'S THEATRE (Fritz Staub, manager): Mark Hambourg pleased a good audience 8. Theodore Thomas' Orchestra to well filled house 12; audience pleased. Spooner Dramatic co. 13-17.

TEXAS.

WACO.—NEW AUDITORIUM (Jake Schwarz, manager): West's Minstrels 6; large and appreciative audience. A Son of Devotion, a military drama written by Harry Lewis and Tom Hamilton, of this city, was presented by local talent 9 to a large audience, giving satisfaction. The scenes are laid in Cuba and Washington, D. C., during the Spanish-American war. The production was staged and directed by Meyer Cohen, formerly general agent of Morris Brothers' dog and pony show, who also played the comedy role. Roney's Boys' Concert co. 12. Murray and Mack 13. The Adventure of Lady Ursula 15. The Girl from Chili 17.——THE GRAND (Jake Schwarz, manager): Crescent Stock co. 12-17.——ITEMS: Murray and Mack, having a few days' open time, will rest here 10-13. They are writing a new farce-comedy to be presented next season, opening Sept. 17 at Paterson, N. J.—Gertrude Swiggett will join Murray and Mack at San Antonio 19. W. V. LYONS.

GALVESTON.—GRAND OPERA HOUSE (Fred G. Weis, manager): Leon Herrmann entertained fair audiences 5. The Woodward-Warren co. played to a large and satisfied house 6 in Why Jones Left Home. Frederick Warde paid his second visit of the season 7, presenting The Lion's Mouth and The Duke's Jester to intelligent and appreciative audiences. Woodward-Warren co. resumed 8 and continued throughout the week, appearing in A Practical Joke, The Masquerade, Our Strategists, and The Lost Hero; business fair. The Adventure of Lady Ursula 11, 12, with William Morris and Francis Drake in the leading roles, was one of the delights of the season, and merited far better patronage than was accorded. C. N. RHODE.

DENTON.—WRIGHT'S OPERA HOUSE (C. H. Donahower, manager): Curtis Comedy co. 5-10 in A Shadowed Life, Man and Master, A Wild Goose Chase, Jason Joskins, and Plooccy and I; poor houses; good co. A Trip to Chinatown 16. Nashville Students 29. His Better Half April 3.——ITEM: The Wright Opera House Co. has purchased the franchise of the Graham Opera House, and will fill all the contracts of the Graham.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Leon Herrmann entertained a small house 6. Nashville Students drew topheavy house 7. Frederick Warde presented The Lion's Mouth and The Duke's Jester 8, 9; satisfactory business; every one pleased. William Morris and Miss Drake in The Adventure of Lady Ursula 10; good performance; fair house. Woodward-Warren co. 12-17.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Frederick Warde in The Lion's Mouth and The Duke's Jester 6; good business; audiences pleased. Leon Herrmann to a good crowd 7; good performance. The Real Widow Brown amused a good audience 9. The Adventure of Lady Ursula 14. Murray and Mack 17.

BRENHAM.—GRAND OPERA HOUSE (Alex Simon, manager): Frederick Warde in The Duke's Jester 10 to capacity; pleased audience. Ward and Vokes 21. The Little Minister 22. A Texas Steer 23.——LUSK HALL: Blatchford Kavanagh and Roney's Boys' Concert co. 8; fair business; satisfactory performance.

FORT WORTH. — GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Paderewski 6; S. R. O. Mabel Paige co. 7-10, presenting The Little Egyptian, The Little Cadet, A Family Affair, The Other Girl, The Girl from Ireland, Miss Juliet, and Venus and Adonis; large houses. Miss Paige is very clever and her co. above the average.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Crescent Stock co. 5-10; fair business. Plays: The Diamond Mystery, Wanted a Wife, Saved; or, A Wife's Peril, Fagan's Fortune and Misfortune, Forget Me Not, and Humpty Dumpty. Pete Raymond and Claire Summers deserve special praise.

SHERMAN.—OPERA HOUSE (Ellsworth and Brents, managers): Mabel Paige co. 5, 6 presented The Little Cadet, and The Girl from Ireland to fair business; satisfactory performances. The Prodigal Father April 2. Nashville Students 3.

BROWNWOOD.—MIRTH OPERA HOUSE (J. E. Kirksey, manager): Metropolitan Stock co. 5-10 in A Texas Hoosier, Not Guilty, Pickles, Led Astray, This Is My Wife, A Race for Congress, and Kathleen Mavourneen; ordinary co.; poor houses.

MARSHALL.—OPERA HOUSE (Livingstone and Welz, managers): Murray and Mack in Finnigan's Ball 5; large and appreciative audience. A Night in Chinatown 13.

GAINESVILLE.—OPERA HOUSE (John A. Hulen, manager): A Wise Woman 3; small house; poor co.

VICTORIA. — HAUSCHILD'S OPERA HOUSE (Hauschild Music Co., managers): A Wise Woman 17. Murray and Mack 20.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): A Wise Woman 5; good business; satisfaction given. Murray and Mack 9.

TAYLOR.—OPERA HOUSE (F. E. Carradine, manager): A Wise Woman 9; fair audience; co. good. The Real Widow Brown 10. Murray and Mack 16.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Murray and Mack in Finnigan's Ball 6. fair business; good performance.

DALLAS.—OPERA HOUSE (George Anzy, manager): Paderewski to record house 5. Leon Herrmann entertained a large crowd 10.

NAVASOTA.—COLUMBIA OPERA HOUSE (Blumenthal and Andrews, managers): Nashville Students 10; fair business. Ewing-Taylor co. 12-17.

HENDERSON.—OPERA HOUSE (Walter Harris, manager): Dark.

PILOT POINT. — WEEKS OPERA HOUSE (Mounts and Bates, managers): Crescent Stock co. 15-17.

CLARKSVILLE.—TRILLING OPERA HOUSE (Charles O. Gaines, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): James-Kidder-Hanford co. 7-10 to packed houses in The Winter's Tale, The Rivals, and Macbeth. Miss Kidder and Mr. James are well known here and were warmly received. Mr. Hanford, who was new to us, made many friends. Support good.——NEW GRAND THEATRE (M. E. Mulvey, manager): Have You Seen Smith 8, 9; fair business; comedy poor.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): James-Kidder-Hanford co. in The Winter's Tale 4; large and appreciative house.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): The Nominee 24. Devil's Auction April 3.

VERMONT.

BARRE.—OPERA HOUSE (W. W. Lapoint, manager): The Little Minister 8. The Merchant of Venice 19. Diamond Brothers' Minstrels 20. A Guilty Mother 22. Daniel Sully 25. King of the Opium Ring 30.——ITEMS: Will Chapman and Blanche Warren are reorganizing the Chapman-Warren co. here for a tour of New England, under the management of Carl H. Carlton, late of the D'Ormond-Fuller co.

RUTLAND.—OPERA HOUSE (A. W. Higgins, manager): Rice Comedians opened for a week 12 to S. R. O. Repertoire: Led Astray, For the Old Love's Sake, The Counterfeiters, In the Heart of Russia, Shaun Aroon, All in the Family, and Under the Stars and Stripes.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): Diamond Brothers' Minstrels 17. The Merchant of Venice 21. A Milk White Flag April 11.——STANLEY OPERA HOUSE (Co. D., Vt. National Guard, managers): Paine's Moving Pictures 8; poor business.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): The Little Minister 10. Zaza 16. The Merchant of Venice 20. Diamond Brothers' Minstrels 22. A Colonial Girl 27. Mlle. Fifi 28. Jefferson De Angelis April 2.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Bert Coote 10 in A Battle Scarred Hero; good co.; fair house. The Merchant of Venice 15. The Little Minister 21.

FAIR HAVEN.—POWELL'S OPERA HOUSE (John Powell, manager): The Merchant of Venice 10; good house; fine performance. Captain Jack (local) 17.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Zaza 17. Diamond Brothers' Minstrels 21.

BELLOWS FALLS.—OPERA HOUSE (Diamond Brothers' Minstrels to fair house 13; many good features. Dear Hearts of Ireland 18.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): Dark.

VIRGINIA.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Quo Vadis 8; large audience; play highly appreciated. The American Girl 14; gave satisfaction to a good house. George Hall and Misses Lawson and Hickey deserve especial mention.——ITEM: Messrs. Goldsmith and Hirsh contemplate making extensive improvement in Opera House.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): James Young 9, 10 in Lord Byron; performance enjoyable; good audiences. Jeffries-Sharkey pictures 12; business good. Sousa's Band 22, matinee. Quo Vadis 22.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): James Young and his excellent co. presented Lord Bryon 12; small but appreciative audience.——ITEM: Mr. Young entertained the students of the Souther Female College here with an interesting sketch of the life of Lord Byron.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Herald Square Opera co. in Said Pasha, Olivette, and The Bohemian Girl 8-10; good houses; excellent co. An Indiana Romance 5; business fair; performance pleasing. Joshua Simpkins 16. Quo Vadis 29.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): James Young 15. Herald Square Opera co. April 2, 3.

NORFOLK.—ACADEMY OF MUSIC (Thomas G. Leath, manager): The American Girl to large house 12; performance pleasing. Ada Rehan 19.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): Jeffries-Sharkey pictures 13; large house. Sousa's Band 22. The Christian April 2.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Joshua Simpkins 17.

LYNCHBURG.—OPERA HOUSE (F. M. Dawson, manager): Dark.

WASHINGTON.

SEATTLE.—THEATRE (J. P. Howe, manager): Walter Walker and a good co. in The Nominee drew good business 1-4 and pleased. Belle Archer, supported by a well balanced co., played to big business in A Contented Woman 5-7.——THIRD AVENUE THEATRE (W. M. Russell, manager): R. E. French co. in The Fatal Card to good business Feb. 26-3.——ITEM: Manager Howe has been in San Francisco booking attractions.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): Toll Gate Inn 9, 10; capable co.; fair business. Cleopatra 12, 13. Richards and Pringle's Minstrels 14. Scalchi Concert co. 16.

WALLA WALLA.—THEATRE (Charles Van De Water, manager): The Nominee 12. A Contented Woman 19. Who is Who 27. What Happened to Jones April 2.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): The Nominee 5; good co.; business light. A Contented Woman 13.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): A Trip to Chinatown 12; good business. At the White Horse Tavern 14. Because She Loved Him So 16. A Black Sheep 17. Howe's moving pictures 22-24. Jeffries-Sharkey pictures 26-28.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Cameron Clemens 12-17 in The Land of the Cajuns, Raglan's Way, The Inside Track, The Lady of Lyons, East Lynne, and My Uncle from Japan; fair business. Peck's Bad Boy 19-21. Uncle Josh Spruceby 22-24.

SISTERSVILLE.—NEW AUDITORIUM (E. J. Thompson, manager): The Limited Mail 8; good house. Because She Loved Him So 13.——ITEM: Manager Thompson is pleased with the business done by the new house this season. The receipts for 17 one-night attractions have been $6,758.65, an average of $397.57.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Wilson Theatre co. closed successful week 10.——AUDITORIUM (M. R. Musgrove, manager): Lovers of classical music delighted with the New York Ladies' Trio and Lillian Carllsmith 14; fair attendance.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Creston Clarke 7; large and appreciative audience. Because She Loved Him So 12. A Black Sheep 13; big business; satisfaction given. Uncle Josh Spruceby 21. The Heart of Maryland 22. Huntley-Jackson 27-31.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Jeffries-Sharkey pictures 14, 15. A Country Visitor 17. Sousa's Band 21. Quo Vadis 26.

MONONGAH.—COLISEUM (T. M. Gathright, manager): Our German Friend 19, 20.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Dark.

WISCONSIN.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): What Happened to Jones 13; large audience; co. good. At Gay Coney Island 20 canceled. The Telephone Girl 27. Morrison's Faust 31. Beach and Bowers' Minstrels April 3.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): McFadden's Row of Flats 8; crowded house; satisfied audience. Gaskell Stock co. opened for a week 11 in A Jealous Wife to S. R. O.; co. good. A Romance of Coon Hollow 18. Rusco and Holland's Minstrels 24. The Telephone Girl 30.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Rentz-Santley co. 5; big business. Sporting Life 9; S. R. O. The Hottest Coon in Dixie 14, 15. Fannie Rice 20. What Happened to Jones 23. A Yenuine Yentleman 27. Leon Herrmann 31.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Under the Dome 9; topheavy house; poor co. Jeffries-Sharkey pictures drew well 12. What Happened to Jones 15. Bowers and Busby's Minstrels 16. A Romance of Coon Hollow 20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager). What Happened to Jones pleased a big house 7. Jeffries-Sharkey pictures 19. Gaskell Stock co. 20-24. William Owen 27. Richards, Pringle, Rusco and Holland's Minstrels 28.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): What Happened to Jones 16. Joseph Murphy 17. Rentz-Santley co. 19. Bowers and Busby's Minstrels 21. Morrison's Faust 27. Under the Dome 30.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stessy Brothers, managers): Jeffries-Sharkey pictures to fair house 8.——ITEM: C. D. Moon is in Florida for a short vacation.

OCONTO.—TURNER'S OPERA HOUSE (Charles Norton, manager): Bowers and Busby's Minstrels 19. Imperial Ladies' Quartette 22. A Romance of Coon Hollow 24. Side Tracked April 6.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Jeffries-Sharkey pictures 10; fair audience. The Evil Eye 17. What Happened to Jones 20.

WAUSAU.—THE GRAND (John B. Arthurs, manager): Sewell's Stock co. in The Police Patrol 8; poor co.; small audience. Under the Dome 11, 12; good co.; business fair. Faust 16.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Rentz-Santley co. 7; satisfactory performance; S. R. O. Jeffries-Sharkey pictures 15. The Hottest Coon in Dixie 16.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Bowers and Busby's Minstrels 14. What Happened to Jones 19. A Romance of Coon Hollow 29.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Bowers and Busby's Minstrels 10, 11; crowded houses; good performances. What Happened to Jones 14. Sporting Life 20.

JANESVILLE. — MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): What Happened to Jones pleased good audience 9. The Evil Eye 16.

NEW LONDON.—GRAND OPERA HOUSE: Jack's Jelly Jokers in A Night Out with Three J's 16, 17. Jewell Stock co. 19-21. Morrison's Faust 30.

RHINELANDER.—GRAND OPERA HOUSE (E. E. Stoltzman, manager): Under the Dome 13. Morrison's Faust 19. A Romance of Coon Hollow 26.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): At Gay Coney Island canceled. A Romance of Coon Hollow 31.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): What Happened to Jones 12; large and appreciative audience.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Kidnapped in New York 11; good house; performance well received. Rose Melville 18.

BARABOO.—THE GRANDE (F. E. Shults, manager): Morrison's Faust 12; fair and pleased audience. What Happened to Jones 21.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Jeffries-Sharkey pictures 9; fair house. Sousa's Band 13; good business. The Telephone Girl 22.

MERRILL.—BERARD OPERA HOUSE (F. E. Berard, manager): Morrison's Faust 15. Frank E. Long co. 26-31. Side Tracked April 14.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, manager): Richards, Pringle, Rusco and Holland's Minstrels 6; good co.; packed house. The Nominee 23.——MANAGER OPERA HOUSE (William Marquardt, manager): Mr. Plaster of Paris 7; fair co. and business.——ITEM: Ward Rodgers and Fred Frick's Optograph and Vaudeville co. took the road 9.

RAWLINS.—OPERA HOUSE (Louis Shalk, manager): Rusco and Holland's Minstrels 5; crowded house; audience well pleased. Barlow Brothers' Minstrels 19.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): E. H. Sothern and Virginia Harned 8-10. Three Little Lambs 12 opened to a good audience, but tapered off into small houses 13, 14. The comedy is very light and unattractive. Raymond Hitchcock is a clever comedian, and Marie Cahill is very good. Nellie Braggins, Clara Palmer, Edmund Lawrence, Tom Hadaway, Harold Vizard, and William T. Carleton do excellent work. Kelcey-Shannon co. 15-17. The Sign of the Cross 19-24.——TORONTO OPERA HOUSE (Ambrose J. Small, manager): Field's Minstrels 12 drew a large crowd and pleased all. Over the Fence 19.——PRINCESS THEATRE (Robert Cummings, manager): Quo Vadis was presented by the stock co. 12-17. The anonymous dramatist is evidently a novice at the business, as he destroyed much of the interest Quo Vadis possessed in its book form. Notwithstanding this the co. did remarkably well. The costumes were new and true to the period, and the stage setting pretty and effective. Lester Lonergan, Florence Stone, Nellie Marshall, Eugene Frazier, and Harry Mack gave good portrayals.——MASSEY MUSIC HALL (I. E. Suckling, manager): The twice postponed grand concert was given before a large audience 12. Antoinette Trebelli was in poor voice. Petschnikoff, Elsa Ruegger, and Lachaume, the other stars, were in excellent form and acquitted themselves magnificently. A concerted number by the three was the big success of the evening.——ITEM: Robert B. Mantell's business at the Toronto 5-10 was the largest he ever did in this city, and in a brief speech to his audience on Saturday night, 10, he expressed his thanks and gratification.

LONDON.—OPERA HOUSE (A. E. Roote, manager): This house, formerly the Music Hall, and which was destroyed by fire in December, '98, has been rebuilt and refitted with all new scenery, etc., and has been secured for the rest of the season's bookings at the Old Grand, that was burnt two weeks ago. The accommodations are not quite equal to the old Grand, but it will do as a substitute until the new Opera House which is under contemplation is built. The opening attraction was Stetson's U. T. C. 10, 11; fair business. Kelcey-Shannon co. in The Moth and the Flame 12; good performance; fair business; counter attractions. The Sleeping City 13; light business. For Canada and the Empire (local) 14, 15 opened to full house, giving satisfaction. Three Little Lambs 16. The Real Widow Brown 17. Through the Breakers 19. Al. G. Field's Minstrels 20.——ITEM: For Canada and the Empire was written by Hal Newton Carlyle. The story of the play is founded on the present Boer war and most of the characters are taken from this city. It deals more particularly with Company B (London), of the first Canadian contingent to South Africa, and follows them through to the final capture of Pretoria by the British, with Company B, of course, in front. There is sufficient comedy to make it amusing and a pretty love story.

WINNIPEG.—THEATRE (C. P. Walker, manager): Max Bendix 14. What Happened to Jones 16, 17. Walsh-MacDowell co. 29-31. Jeffries-Sharkey pictures April 5, 6. Who Is Who 10, 11. Richards, Pringle, Rusco and Holland's Minstrels 13, 14.——GRAND (W. H. Seach, manager): Frank Campbell Stock co. received a benefit 6 and left 7 for New York.——BROADWAY DRILL HALL: Damrosch-Gadski co. 29. Biograph April 2-7.

HAMILTON.—GRAND OPERA HOUSE (A. R. Louden, manager): Three Little Lambs 10; grand business; pleased audiences. Worthy of mention are Marie Cahill, Nellie Braggins, Clara Palmer, Raymond Hitchcock, Edmund Laurence, and W. T. Carleton. The Moth and the Flame 13, 14; audiences not large; co. well balanced and pleasing. Muldoon's Picnic 22-24. Zaza 30, 31.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Valentine Stock co. in The Rivals and The Three Musketeers 6-10. Co. opened its twelfth week 12 in Niobe; big business; performances satisfactory. Co. goes to Fredericton, N. B., 19 to play a short engagement, and from there to Halifax, N. S., for a like cause, returning and opening here Easter week.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): The Real Widow Brown 5; light house; co. and specialties fair. Stetson's U. T. C. 8; good business. The Sleeping City 12. Three Little Lambs 15. Robert B. Mantell 16.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

HALIFAX.—ACADEMY OF MUSIC (T. D. Medcalfe, manager): Biograph 4-9; crowded houses. Halifax Symphony Orchestra 13.——ITEM: Frost Comedy co. appeared at St. Mary's Hall 4-9 to light business. Repertoire: Jane, A Soldier's Sweetheart, Ten Nights in a Bar Rooom, and The Cigar Girl of Cuba.

GALT.—SCOTT'S OPERA HOUSE (R. McMillan, manager): Robert B. Mantell in The Dagger and the Cross 13; large house; performance excellent. Stetson's U. T. C. 15.

CHATHAM.—GRAND OPERA HOUSE (R. A. McVean, manager): The Real Widow Brown 7; first-class attraction and deserved better business. Stetson's U. T. C. 8; good business. The Sleeping City 15. Robert B. Mantell 17. Three Little Limbs 21.

KINGSTON.—VICTORIA THEATRE (J. W. Fralick, manager): Field's Minstrels 8; good performance; fair house.——CITY HALL (W. M. Drennan, manager): Biograph 12-14; good houses. Leo, the Royal Cadet, 27, 28.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Little Minister 19, 20. Jefferson De Angelis 23, 24.——GRAND OPERA HOUSE (Joseph Frank, manager): Dad in Harness 12-17. Anderson Theatre co. 19-24.

ST. CATHARINES.—GRAND OPERA HOUSE (C. H. Willson, manager): Three Little Lambs 9; excellent performances; fair business. Muldoon's Picnic 17. Field's Minstrels 19. Through the Breakers 22.

BERLIN.—OPERA HOUSE (George O. Philip, manager): The Sleeping City 8; fair performance; good house. Stetson's U. T. C. 14; average performance; fair house.

GUELPH.—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): The Sleeping City 7; fair business; Robert B. Mantell in The Dagger and the Cross 12; large and enthusiastic house. Chattanooga 23.

PETROLEA.—VICTORIA OPERA HOUSE (H. Smiley, manager): The Sleeping City 14; excellent performance; fair house.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Field's Minstrels 9; good business; S. R. O. Anderson Theatre co. 12-17. Chattanooga 22.

WOODSTOCK.—GRAND OPERA HOUSE (W. D. Emerson, manager): The Sleeping City pleased a topheavy house 9. Robert B. Mantell 15.

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